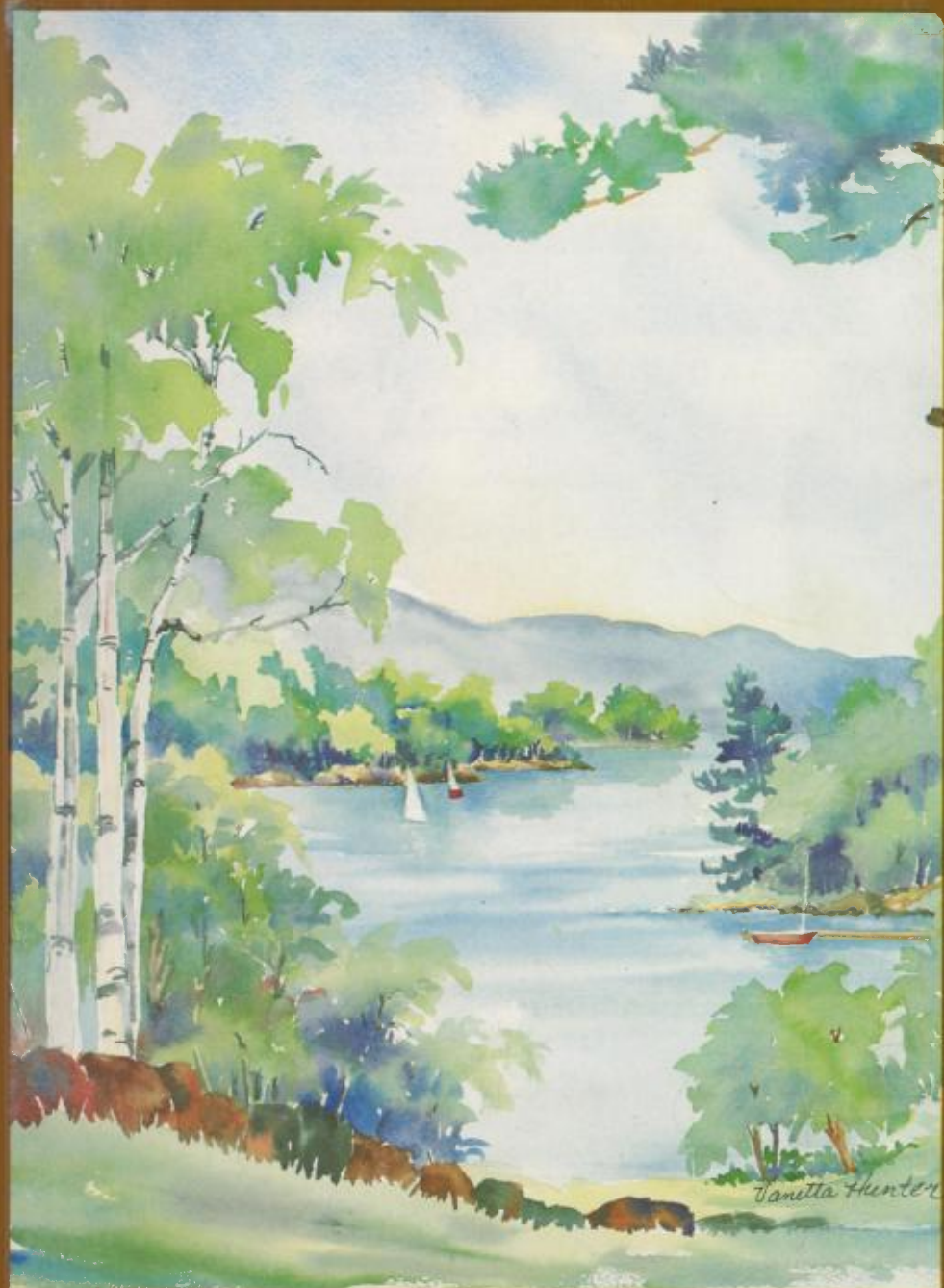


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# AMERICAN SQUARE DANCE

THE INTERNATIONAL MAGAZINE  
WITH THE SWINGING LINES

VOLUME 46, No. 5  
MAY 1991



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## Workshop Editors

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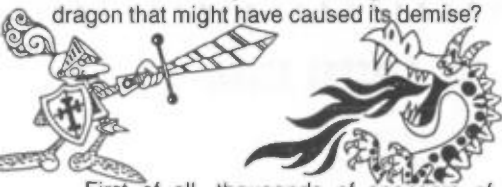
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**D**o you know the true facts about BMI/ASCAP licenses? Are you aware that members of Callerlab and Roundalab are the white knights of the Square and Round Table, riding full tilt to rescue the fair maiden of square dancing from the dragon that might have caused its demise?



First of all, thousands of sponsors of dancers received letters telling them of the need to be licensed for music performance. *This is copyright law*, not a BMI rule nor a Callerlab one. Immediately, many of the recipients became anxious and worried about meeting the rather steep costs that were described, knowing that many club treasuries are very limited.

In stepped representatives of Callerlab and Roundalab who met with BMI negotiators at the BMI headquarters in New York City. Since both organizations have rather larger memberships than do local groups, they were able to successfully negotiate contracts that are a considerable savings. They also received an exemption to the "sponsor" rule for licensing, in enabling caller and cuer leaders to maintain the licensing, thus taking the burden away from dancer leaders.

The contracts that will now be signed with BMI/ASCAP, following the March Callerlab Convention, will remain in effect for three years. After that time, negotiations will

# CO-EDITORIAL



resume on the decision to continue the arrangements.

Many rumors have been flying, since the initial letters were received last fall. It's time to lay them to rest. It's time to be grateful to the callers and cuers who will spend one to two dollars a dance on a license (if they sign up through their organizations), thus covering any dances they call except for state and national conventions. Clubs should assure that they hire only licensed callers so they will not be in jeopardy of being fined.

Callers and cuers may obtain individual licenses that will provide the same coverage, so the key question is, "Is your caller/cuer licensed?" If they are, say "Thank you!" They've done your club a great favor!

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## BY-LINE

It's a strange time of year to talk about New Year's Eve but that's what **Donna Rodgers** does. We print it now so that perhaps other dancers may enjoy First Night celebrations next year. **Walt and**

**Dottie Wilson** are long-time dancers and world travelers, who are proposing that square dancers embrace a "cause" to support. What do you think?

Now is the time to think about promotion. Read **Jo Jan Nunley's** article and be sure to order the LEGACY Promo-Pak for 1991 S/D Month in September. Prepare now!

Our old friend, **Lulubelle Stone**, who is just about as "dizzy" as Do-Ci-Do Dolores, has another story this month. No moral, no great point, just great fun! **Ralph Dexter's** story is a true one, ghost-written by his wife, and is another of those that make us grateful to be part of a square dance family.

It's spring! Put a new spring in your step, and enjoy dancing with the graduates!

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# \* GRAND ZIP \*

We want to thank you for featuring us in your March issue under the "Facing the L.O.D. column. We consider this a great honor. We have enjoyed reading your magazine for years.

Leo & Reatha Lange  
Mountain Home, Idaho

What a thrill for us and all our family and friends to see the wonderful picture of our son, Jim Lee, on the cover of ASD. We never dreamed when we drove Jim to dances to call when he was in his early teens that he would ever attain the honor of being on your cover...

Grace & Jack Lee  
Hamilton, Ontario

The staff and wives of the Florida Sunshine Festival would like to take this opportunity to say a big, sincere thank you to everyone who has supported our festival for the past 16 years. We have taken great personal pride and privilege in producing a top-notch major festival second to none for your dancing pleasure and entertainment. We would like to thank all of our guest staff, past and present, for their professional contributions in making the Sunshine Festival a great success for the past 16 years. After careful thought and consideration, the staff has come to the decision to discontinue the Florida Sunshine Festival. Again, we say a big

thank you to all for making our festival a super success.

Roger & Mary Jane Chapman  
Frank & Connie Bedell  
Jack & Carolyn Lasry  
Sam & Betty Mitchell  
John & Linda Saunders  
Art & Martha Springer  
Charlie Lovelace

Thanks so much for featuring our dance *Pixie* in your February issue. We have been subscribers ever since you took over from *Sets In Order* and we had subscribed to *SIO* since the early fifties. We look forward to getting *American Squaredance* every month and the minute it arrives it is read from cover to cover.

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## Meanderings with Stan



Gosh! Golly! Hammocks and hemlocks! This editorial pre- and post-positioning can get preposterous sometimes. (Tch. Tch. Such explicit expletives, Stan.—Co-Ed.) Specifically, it is mid-February, icicle weather, as I write this, and you're reading it in May, bicycle weather. That's the constant paradox of a magazine maker's task. What's new today is old tomorrow. Always think ahead. Think what the reader will think when he reads what you thought he would think. It's a game we play with past, present and future. Deadlines demand headlines, but headlines soon become dead lines. Case in point: Callerlab's QS for the fall quarter, to start September 1 is revealed August 20. Our September issue is already being printed, and the October issue, only a few days away from going to the printer, has no more space for a QS, so we use it in the November issue. When the reader sees it by mid-November, it's got cobwebs, it's chaff, it's a blot on the chopping block. Likewise, when a reader sees our listing of a QS that was dropped by Callerlab two months before, she says, "They're not *current*, I'll give 'em a *raspberry*."

Case in point: When we prepared the center color section in January for our March issue, everybody involved was short-sighted, thinking only a month ahead instead of two months. This involved an advertiser, an agency, our staff member who worked on it, and the

printer's staff. When the March pages, so neatly printed, sat beside the press in February, someone caught the error, too late to reprint. This is why, in our March issue, center pages, you saw an ad urging you, in blazing full color, to come to an event in southern Texas in early February. And this is why (deadlines being what they are), we tell you in May what happened in January to adversely affect the March issue! Please don't write any more letters—we've already got enough egg on our faces! (Well, the wrongly-placed ad still has a message—why not go to Texas in '92 for the big festival?—Co-Ed).

Well, sometimes the sands of time turn a bit siftless, and one finds oneself between a rock and a hard place. (Hmm. Another mixed metaphor.—Co-Ed.) So I'll proceed to tell you in May what happened in February and March.



**Harborcreek (Erie), Pennsylvania**—Valentine dances are always *hearty*, fun events, and this one was no exception. Harborcreek, on the shoreline of Lake Erie, is grape country, and the sponsoring club is fittingly named Concord Steppers. The big gym was full of bright red and white-garbed revelers, valentine and cupid decorations were plentiful, delicacies in dishes were delicious. (Good food always creates love-at-first-bite for some.—Co-Ed.) The mood was moonbeamish and more. Smiles seemed miles long. In tune with the upbeat rhythm of the evening was cuer Joe (and Betty) Tarr. Attractive computerized flyers were flown by a key guy, Greg August. Crowned king and queen of the affair were Bob and Nancy Wood. Shirley Hain won the \$100 door prize from Alice's S/D Shop. Callers present were Tom Dash, Don Yoesten, Dick Miller, Clyde Pier, Dick Wolfe and Ken Daub. It'll be a treat to repeat in '92.

**Columbus, Ohio**—Folks in northern Ohio, at least, won't soon forget the blizzard conditions of February 15—conditions that froze out my chances of driving south to Columbus that night to call my contracted dance for the Evening Raiders at the Dance Hut. Thanks for being understanding, promoters Lou and Barb Gaffney, and thanks to caller Bill and Cheryl Bumgarner. It's snow fun to get icicle-tickled!

**Sandusky/Huron, Ohio**—If we want to increase numbers of young people in square dancing, maybe we callers ought to take time to teach directly within the school systems occasionally. With this in mind, I carried out an annual tradition locally, doing a trio of *instootenannies*. One was an evening parents/kids square dance in a grammar school; another was a three-part junior high afternoon program involving a one-hour gym jam, followed by a one-hour assembly performance of those young pseudo-seasoned amateurs, followed by an after-school easy square dance for all students. That formula gets excellent teacher/student cooperation, by the way. A final evening dance featured Girl Scouts and their dads—a gym brim full of 'em—always rewarding.

I must pause from meandering just a few minutes to say a word or two about the late, great Beryl Main. I have memories of him holding a 50-set crowd absolutely spellbound for a 20-minute hash tip at a National Convention once. With imaginative, directional patter, he danced them two levels above their ability with hardly an error! It was the mark of a true artist at work. Once when I visited his home club in Colorado, I was further impressed with this talented and very personable professional. We'll all miss him.

**Dade City, Florida**—Great day—February 28—the Gulf War was over! Spring seemed to be in the air! A good time for me to jump on USAir for another week-long trip to peach and orange country—Georgia and Florida. My hub ci-

ty this time was Jacksonville, just right for both north and south meanderings in that little spirited Dollar Spirit. Time to repeat for the Travelers Twirlers at Busch Hall, Travelers Rest Airstream RV Park. Teresa and Tony Miele had booked me. Floyd Robbins was emcee. The crowd was modest but the friendly encounters were priceless. I stayed with Mary (ASD book reviewer) and Bill Jenkins over near Brooksville. We had our usual kitchin' stitchin' session (something like that). Caller/storyteller Marge Richardson from Vermont was there. So was caller Dale and Maxine Eddy (to remind me of some good ol' southern Ohio days.) Retired 747 pilot Bob and Willie Evans hosted our little after-party. Wilbur and Ruth Gray were there. He's a former groundhog expert, now a student of mongoose (or is it *mongeese*?) and other critters. The Travelers surely are travelers—they come from everywhere. Mary and Bill announced there'll be no more "No Snow Cottage" after April—they're "single-homing" in the Adirondacks, and there's plenty o' Blarney for everyone (to go with the gobs of ice cream).



**Savannah, Georgia**—Across the state line I *Spirited* again to this historic city for the umpteenth time, to do one for the Geechee Goofers in that Port Wentworth Community Center. Dance coordinators and my hosts were Joe and Doris Hagen. They're idea people and ideal leaders. First of all there was dinner in the home of Wes and Esther McBride. LEGACY friends from Atlanta, Hardy and Katherine Nixon, were there. Cuers for the dance were Irene and Jim Knapp. Cuer Jerry Cook also came. Owen and Linda Franklin were co-emcees. Caller Doug Wilson attended. Nice to chat with John and Iris Canady, who first booked me in Savan-



nah. Now that March had come, the mood was Irish, and Doris cooked up a *top o' the evening* black pot o' gold from which 12 names were drawn, providing 12 winners with oversized green mugs.

**Byron (Macon), Georgia**—Heavy rains had stopped just in time, so this dance with the Byron Bunch in tiny Byron just a toad hop south of Macon was successful. Patriotic decorations of red, white and blue, plus gold ribbons, surrounded the gym and the ten sets attending. The dancing was zestful; the feeling was euphoric. It felt good to be alive on March 2 (lots better than the alternative); it was my birthday. My hosts and dance planners were Ray and Carole Wright, and their home is nestled in the woods. Caller Larry Sandefur attended the dance. Refreshments were simply donut holes and beverages—a dandy, economical idea. We went Waffle Housing both the first thing in the morning and the very last thing at night. Nice to meet people like the Belchers, Michele-Jenkins and Steve.

**Panama City, Florida**—Next destination was way out west on Florida's panhandle, to do one at Grand Square Hall, operated by the Panama City S/RD Association. Cuer Bill Bovard hosted me and cued rounds. About ten sets came out, a nice crowd for a Sunday night. Watch for a story on that hall coming soon. It's a beauty. Four callers attended: Ron Ray, Jack White, Mimi Gray (Tenn. grad '90), and Walt Childs; plus cuer Al Doolittle. I like being sponsored by a round dance club (the Dance-a-Rounds); smooth as silk dancers for both rounds and squares, too. Thanks, Bill and Wilma—give 'em another round, folks.

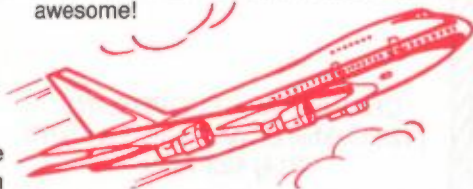


**Augusta, Georgia**—Lots of duo-state hop-scotching in this trip, but the fresh

blooming scenery added interest as the Spirit moved me. Now it was time for our annual CSRA Fed-sponsored ASDance in Golf City at that lovely stone structure, the Julian Smith Casino, which is not unlike a classic English castle. My hosts again were world S/D ambassadors Dan and Mary Martin. Dan added a nice touch this year "for PR purposes," he said. He invited 28 key area dancers/callers to eat together at the Williams Seafood Restaurant prior to the dance. What fun! What friends! Whatta dance! There was Pete Melton, CSRA prexy; caller Gabby Baker; caller Bill and cuer Marie Prather; cuer Nell (on stage with me) and Jerry Knight; caller Bobby Lepard (back to good health); caller Jerry Gullledge; caller Craig Jones; door-minders Wally and Joyce Mentel. Ten sets attended, and it was an Augusta dance with gusto!

**Blackshear (Waycross), Georgia**—This was a new one for me, calling down in the southeast quadrant of Georgia, just a few hours south of Augusta. It was the Kountry Kickers in the old high school gym, a choice bunch with energy to spare. Pete Colbath was my contact. Some of the dancers I had met earlier in Valdosta. Soon enough it was time to hit the pillow at Travel Host in Waycross, arise early, drive an hour south to JAX, lose my Spirit (just as the odometer hit 2000), and take the high road home. Every road show showing has its contrasts and similarities. Interesting that the average number of sets encountered in these half dozen dates was ten. Three involved rounds; three skipped rounds altogether. Each was a *warm-fuzzy*, which translates into a peachy-sunny Southern Exposure, y'all!

I must wrap it up. Kids today have a new buzzword: *awesome*. Well, I still love this travel-call biz. It's *awesome*. Totally awesome!





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# WHAT HAS SQUARE DANCING DONE?

by Walt & Dottie Wilson, Dayton, Ohio

For years, in square dance publications, at conventions and seminars, and from square dance leaders, we have been bombarded with the question, "What have you done for square dancing lately?"

It is agreed that the people who enjoy the many benefits of square dancing—having fun, meeting new people and gaining beneficial exercise—should be willing to support their local clubs, club callers, area councils, state organizations and national conventions. However, is that justification enough for continuation of an organization that to people not involved in the activity appears to recruit new members, teaches them to dance, then hides them away from the general public to enjoy their special activity by themselves.

So, with regard to the question of "What have you done for square dancing lately?", we would like to counter with a more relevant question, "What has square dancing done for anyone else lately?"

Many of us belong to organizations such as the American Legion, Shriners, Elks, Eagles, Good Sam RV Club. Each of these organizations has as a major element of its purpose for existence the helping of others less fortunate. The Legion helps needy veterans; the Shriners, crippled children; Good Sam provides dogs for the deaf.

We have heard estimates that there are from four to six million\* square dancers world-wide. Imagine the support these dancers could funnel into a deserving cause and the resultant effect it could have on that cause and on our activity.

We suggest the following be considered:

Proposal I: That the square dancing community adopt support of a major cause to be a part of its purpose for existence.

Proposal II: That it be suggested that each square dance club or activity have one dance a year, probably during a specific month, where all proceeds are given to the cause.

Proposal III: That the square dance cause be Habitat for Humanity which helps poor people obtain low cost housing.

We feel now is an opportune time for the square dance activity to seriously consider adoption of the above proposals as a part of its purpose for being and that a panel at the national convention should discuss methods for their approval and implementation.

\*Revised downward after 1990 LEGACY census of dancers. See January ASD, p. 41.



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# CREATIVE WAYS TO PROMOTE YOUR CLUB

by Jo Jan Nunley

Positive promotion of our square dance clubs and activities can spell the difference between a stagnant club that does not grow and one that flourishes on the vine. The club membership can determine if it wants a club that withers and dies or one that constantly attracts new dancers and friends to their membership.

This choice, of course, reflects no real choice at all. If we want to keep our clubs active and healthy, then we must "toot our own horn." If our club is the best in town and also the best-kept secret, then time will topple our club as it has so many others. However, if our club is the best in town and also well-known, then look out! Exciting developments can occur.

Exploring new avenues to promote our clubs must remain a constant activity in our successful clubs. Many clubs promote by demonstrating dancing at shopping malls during special seasons or dancing in town parades. Clubs in many areas notify newspapers of their regular activities. While taking advantage of the tried and true ways to promote our clubs, let us not forget that new ideas and ways do exist. They are just "new" to us now because we haven't yet tried them.

Many square dance clubs are lucky enough to be in resort areas. If your club happens to be in this unique position, have you milked the opportunity for all it's worth? Resort towns often put together packets of information to mail to people who inquire about the area. Why not contact the Chamber of Commerce president and ask if your club might prepare information to be included? The cost doesn't have to be prohibitive. A simple one-page flier telling about your club, when it dances, what times, and the meeting place could be prepared. Don't forget a welcoming statement, "Come dance with us on your vacation."

Since many areas target their promo-

tional information for potential retirees, your club could eventually garner new members. Vacationers who dance with your club may become members of your club if they retire to your area. Don't forget that even if you do not consider your town a tourist area, that doesn't mean that tourists don't visit it. Report your club's information to the Chamber of Commerce and see what happens.

Newcomers moving to your city or town should know about your club. Consider for a moment where newcomers get their information about your area. Since we have just recently moved from one state to another, I know that we got some of our information from the local school system when we enrolled our children. It wouldn't hurt to check with the principals of the schools and find out if they would be willing to distribute your square dance club flier along with the school material they give out to parents. They may find it necessary to check with their schools' superintendents, but nothing ventured, nothing gained.

If your club allows children to take lessons and dance with the club, use this angle when pitching your offer to the school. School systems usually want to make newcomer children as comfortable in their new school as possible.

If the school cannot cooperate by giving out the fliers, perhaps it would allow your club to display information on a community bulletin board. Don't overlook the institutions of higher education. If your city has a college, find out if you could advertise in the school newspaper for students or on a student bulletin board. Students have gotten older through the years. Many adults return to education once their children are raised. Some mature students go back to college because they need a change of career. Don't overlook this avenue of

**Continued on Page 92**

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## THE FRAYED CABLE

by Ralph Dexter

I pushed aside the multi-colored, diamond-shaped paper kites that were strung low around the wagon train of campsites, and headed for my trailer. That's when I saw it. My brake cable, instead of being firmly strung across my trailer to my pickup truck, hung down on the sandy ground. And it was splintered and frayed, like a rope dragged for miles.

I groaned. The cable must have been loose while I drove on the highway to the campsite. And then slipped down and scraped the pavement over the hot asphalt. It shocked me that I hadn't noticed it when I parked.

And my tool box was home in the garage. I hated working on machinery or equipment out in the heat, especially on the hot grainy desert floor with the sun broiling my face.

The sun arose above the grayness of Arizona's Superstition Mountains this particular Easter Sunday morning, and promised to heat the desert floor and anything and anybody between it and the sand. It shone on Palo Verde trees and jumping cactus that gave minimum shade to our campsite, I had just finished a hearty breakfast, and I knew it was time to prepare for home. I watched tents being toppled, trailers rehitched and shades rolled up on motor homes.

The square dance club my wife and I belong to, the Sagebrush Squares, which is sponsored by the Chandler City Parks and Recreation Department, hosts an Easter Camp-out every year.

This was supposed to be a fun weekend for members of Sagebrush Squares, also for their families, and friends, and most anyone else who wants to join us. Horseshoe tournaments, egg hunts for the children, storytelling around the campfire at night, and of course square dancing in the desert are part of the recreation. The group picked this campsite, just about 40 miles from town, not just because of the beauty of the Superstitions, but because it is conve-

nient to drive to.

I bent down and stared again at the frayed cable that threatened to ruin what had been a relaxing and fun Easter weekend.

After I examined the frayed cable with a crow's eye I realized it wasn't completely detached. It might work yet. I just might get this rig home before I had to fix it. I climbed into the cab of my truck and checked my braking power. It worked. I was lucky. I could fix the frayed cable at home in my cool garage. I jumped out of the truck.

"What's up?" John Stanley said. John was a good friend of mine. His motor home was parked right behind my trailer.

"I've got a little problem with a frayed brake cable," I said. "But I think I can make it home if I'm careful."

John bent down and inspected the damaged cable. "Looks bad to me," he said. "I think you should get it fixed before you leave camp."

"No," I said. "I forgot my tool box. and I'd rather do it at home."

John shook his head and walked away from me.

Before a minute passed, Marvin, who works as a mechanic, came running over. His hair was still wet from a shower. "Ralph," he said, "I've got the tools. Let's fix it."

"No," I answered quickly. "You're all clean and ready to go. I'll make it home."

"Butch has some connectors," Marvin said. "It won't take long. And it will be a lot safer driving."

"No. I'll do it myself, later."

Then Butch and C.J. crowded around me. These two guys were always tinkering with their trucks.

"Come on, Ralph. Let us help," C.J. said.

"Hey, Guys, leave me alone. I said I can do it myself when I get home."

More people came poking around, looking at the damaged cable. They all stood around me, waiting, saying nothing. I wished they would all go away. I was glad my wife wasn't around. I could just see her slinging those hands to her hips

and saying, "Ralph doesn't believe in a stitch in time."

Marvin and Butch and C.J. and John all started nagging and pestering, and wouldn't leave me alone. The worst of it was I knew they were right. It would be safer driving with the cable fixed, and anyone of them were capable of doing it. The smart thing to do would be to take their help. But I don't take help easily. I never ask for help. Maybe if it was an emergency I might. But this wasn't.

I stepped back from the truck and looked the frayed cable over again.

That did it. They took my hesitation as an okay. Within seconds Marvin was on his back under the cable, the gritty sand was in his damp hair. He started deciding what needed to be done. C.J. handed him the tools. Butch found the needed connectors. An even bigger crowd gathered while I stood back, hands in pockets, feeling rotten while I watched those three guys doing my work.

Just then Bud Wood, a retired school principal, broke away from the crowd and stood in position so that Marvin's face would be shaded from the hot sun.

Why didn't I, at least, do that, I thought. Now I felt even worse.

I looked around the camp. Those silly kites on a string were still flying. Some of the crowd were cleaning away the breakfast dishes. Grandmothers were playing with grandchildren giving mothers and fathers a break. The children chased each other playfully, while everyone kept an eye open for their safety. A few women shared their favorite recipes, and I thought about all the casseroles these women had carried to the homes of the sick and needy.

Why did I feel so rotten about a few friends helping me out by fixing my frayed cable? I realized that I have never been a good receiver. I like to think of myself as self-sufficient, independent, capable, always able to get along without help. But I knew it wasn't true. We all depend on others at times. A square dancer should know that. Squares break down without cooperation and nobody can enjoy the

dance. Life's like that too. Maybe it's about time I admitted it.

The cable was repaired in a short time. I thanked the guys. Then I moved my truck and repositioned the trailer.

Less than an hour later we all gathered for our final event, an Easter Service. Will Haynes, a lay volunteer, began with the words, "He is risen. And He will be with us always."

"Yes," I said to myself. "And I saw Him today in the helping hands of Marvin and C.J. and Butch, and in the shadow of Bud Wood, who let the hot sun beat upon himself to shield his friend."

### FRONT LINE COVERAGE

Both young and old acquire a new *spring* in their steps when May comes around, and they certainly have plenty of *fancy* to observe, with the color enhancement nature displays. There's plenty of color in Spring special square dance events, too. Enjoy them. Thanks to Massachusetts and New York artist Vanetta Hunter for the May cover art.



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# DOUBLE DANCE

by "Lulubelle Stone"



Each year my twin sister Hattiebelle and I get together to vacation and catch up on the family. One year she comes to visit me and the next year I visit her.

This works out just fine as two weeks is about as long as each of us can stand the other. You'd feel that way too if you had an identical twin. We look so much alike even we get confused as to which one we are. I must say, though, that we work at trying to be exactly alike. We wear the same size clothes—size 5—and thank heaven for wigs! We're really identical.

Well, so much for that. This past year it was my turn to visit Hattiebelle and my visit turned out to be something really unusual. We went square dancing. That was unusual because we had never done it before and I didn't even know Hattiebelle could square dance, while she didn't know I could.

Anyway, when we met at the airport, Hattiebelle announced her plans for my visit. "Lulubelle, we're going to a convention this year so don't start unpacking," she ordered. "In fact, we're leaving right away!" and before I could put on my lipstick, we were tucked into her car and

speeding out of town.

An hour later we pulled into a parking lot and unwrapped ourselves. I looked at the plush surroundings and turned to Hattiebelle. "Why it looks like Disneyworld, but how come I'm seeing two of everything?"

Hattiebelle giggled and steered me to the office. "You'll see," she smiled, and left me standing in the middle of the lobby while she hurried off to register. Soon she was back with a big smile. "Don't you just love it?" she asked as a bellboy came to take our luggage.

On the way to our room Hattiebelle explained that the owners were twins and had designed a "twin complex" of motel-hotel-convention center and resort—all for twins. Hattiebelle had registered us for a twin's square dance convention. All participants would be identical twins, something that had never been done before. The idea sounded exciting and I squealed with delight at the idea.

Everywhere we looked we saw twins of all shapes, men and women, young and old. There must have been hundreds of them. Hurrying through the crowd were newspaper and television reporters and cameramen. The convention was big news all over the country.

That first day was devoted to unpacking and getting acquainted. Of course we also had to register for the convention and have pictures taken. As Hattiebelle and I are such cute redheads, we really stand out in any crowd and photographers swarmed around us. (Our Southern accent didn't hurt our image either.)

Next morning the dancing started and the ballrooms were bright with color, and crowded with dancers. Skilled dancers were sent to one room while beginners went to another. To my amazement, Hattiebelle and I were classed as expert dancers and found ourselves in the same room. That's when trouble began.

Squares were quickly formed and callers hurried to microphones while live country music groups tuned up. Even our musical folks were twins. The only person



I saw who didn't have a twin was our caller and he looked lonely and out of place.

Exactly at ten the music started and we cheerfully swung into a favorite dance. That joyful time lasted about one minute when our caller shouted for a halt. He came over and began to scold me for the way I was dancing.

Now I've been square dancing for years and my boyfriend and I have won many prizes for our dancing. To be scolded for poor dancing before all these folks was too much. I came unglued and immediately began dripping tears over everything.

Everyone tried to comfort me and coaxed the caller into continuing the dance. After a lot of grumbling he agreed and we began where we had stopped. Again he called a halt and stormed over. Again he landed on my neck and threatened to throw me out of the square. That was too much. I took off my shoe and clobbered him over the head in a very ladylike manner. Then I marched off the floor and hid in the ladies' room to cool off and have another good cry.

Hattiebelle and some of the other gals came in and coaxed me to come out and rejoin the group. I refused as long as I could and finally gave in after I ran out of tissues.

Meanwhile, back on the dance floor, the caller had been given first aid and was beginning to show signs of life again. He got up weakly and attempted to call again, but his voice failed as he saw Hattiebelle and me approaching. He paled and dropped his microphone and tried to escape but I hurried over and apologized for my actions.

The man stared at us for a few minutes and then gasped, "Why, you two are twins! Now I don't know which one of you is such a poor dancer!"

Time was called and we all started discussing the situation. Finally the truth dawned on us. All the squares but ours had separated the twins. It was easy to tell them apart. Since Hattiebelle and I were in the same square, confusion was reigning.

I turned to Hattiebelle and glared at her until she confessed that she had just started taking square dance lessons a few weeks before. Actually she had begun taking lessons only when she had first learned about the square dance convention for twins. She thought it would be lots of fun for the two of us.

When we got the problem of identity straightened out, Hattiebelle was sent to the beginner's group and a replacement was found for her in our square. I was able to join our square again, but the caller kept his distance, eyeing me suspiciously all the while. It didn't help his calling either, I must say.

The rest of the convention went smoothly and we all had a marvelous time. At last our poor caller began to see the humor in the shoe incident and was able to laugh at it. He grew friendlier and even took me out to dinner so we could make up.

Since then Hattiebelle has teased me unmercifully about the incident and has told everyone about my hot temper. This year she'll be visiting me. I wonder what I can dream up for her. It should have something to do with square dancing. Got any ideas?

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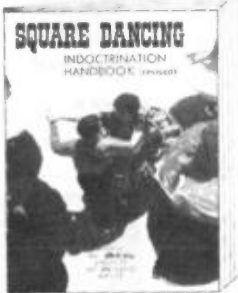
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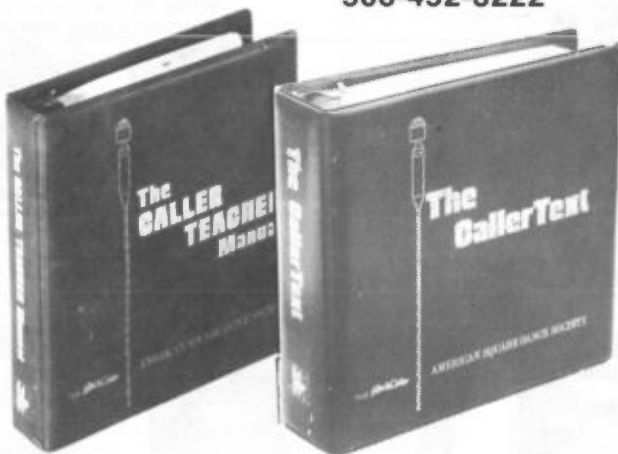
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**LAS VEGAS, NEVADA**—Nearly nine hundred attended the 18th Callerlab Convention from March 25-27. The Aladdin Hotel provided excellent facilities for meetings and delicious meals. The theme for the convention was "Dancers—Their Fun, Our Future."

Twenty years have passed since the first organizational meeting was set up by Bob Osgood at Asilomar, at which members of the original SIO Hall of Fame became the nucleus of the Callerlab organization. Several of these members were present and assisted with the invocation for Tuesday evening's banquet.

This banquet is the scene for awards presentations. Retiring board members Larry Letson, Daryl Colendenin, Herb Egender and Bob Osgood, were presented with plaques by Red Bates. Cal Golden, a past chairman of the board of governors, was presented with a Gold Card (signifying lifetime membership) by Stan Burdick. The most prestigious of awards, the Milestone, was presented to Herb Egender by Bob Van Antwerp.

John Kaltenthaler, retiring after fifteen years as executive secretary, was presented with a special plaque by Jim Mayo. The Chairman's Award, presented by chairman Ernie Kinney, went to Carol Neff-Smith, in recognition of ten years of service as office manager in Pocono Pines.

Following the awards, all the past chairmen who were present participated in a "roast" of John K., with stories and anecdotes and several silly gifts.

On Monday evening, Small World Awards were presented to the overseas visitors. Callers who have called for 25 and 50 years were recognized. Complete lists of these will be published later.

Probably the single subject that most attendees were intent on hearing about was the BMI/ASCAP licensing. A session giving all the facts was most interesting. It has been taped and is available from Callerlab as a program tool for organizations to use. More details about the licen-

sing will be coming soon in another press release.

Your editors can only report on what they saw and heard. Other taped sessions will be listened to as we drive to meetings and conventions this spring. We participated with Tony and Susan Oxendine, Keith and Karen Rippeto, Mike and Gail Seastrom, and Jim Wheeler, moderator, in a panel on "Making Winning Partnerships." Over 300 attended this one. Cathie also modeled prairie skirts in the fashion show along with ten or so other partners, and this proved to be great fun. Other popular sessions included the Texas Two-step which drew over 400, the contra session with more in attendance than ever, Showmanship, Teaching, After-Parties.

All committees were given times to meet and to report progress at the Wednesday morning session. Two skits on styling highlighted the lunches, staged by Gregg Anderson, chairman of the Styling Committee. The Monday evening entertainment was a demonstration of Kaleidoscope Squares led by Gloria Roth. Four squares dressed in red, white, pink and black made a colorful spectacle.

Surprise visitors were Les Gotcher and Joe Lewis, both of whom were greeted with standing ovations. Other square dance organizations were represented.

The Wednesday morning session now includes only presentations of resolutions and changes. Anything involving a program change must be voted by the whole membership by mail.

Ernie Kinney remains chairman of the board for the coming year. The next Callerlab meeting will be in Virginia Beach, Virginia, on April 13-15, 1992.





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Mike Iavarone



Chuck Meyer



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Cleo Barker

For the first time in seventeen years, I asked my husband not to call on New Year's Eve so we could attend a cotillion ball depicting the 1850's in Springfield, Illinois. As the time drew closer, we wondered if we had made the right decision, but even with sub-freezing temperatures and an ice storm, the shows warmed our hearts, and we saw our right heritage of square dancing as it was almost 150 years ago.

For five dollars, one received a button that read "First Night In Springfield," which was all that was needed to ride the shuttle buses and enter the buildings, plus refreshments of hot apple cider and cookies (the best I've ever had). 60 cities in many states this year had First Night celebrations.

Over 1000 people volunteered. Some dressed in 1850's outfits portraying various roles. 35 buildings from Lincoln's home to the old State Capitol Building (where the balls were held), churches, banks, government offices and the present Capitol, were open with continuous performances of every kind of music, dance, poetry, story-telling, ice sculpting, plays and talent shows. Much was offered, with not a bad performance among them. The program started at 2:30 PM and ran until midnight.

What excited me and filled my heart with joy was the reenactment of the contras, Virginia Reel, round dances and the old-fashioned grand parade. We were instantly transported to 1850.

What pleased me most was the way the program was presented. The women dressed in beautiful gowns with appropriate hairdos and accessories, handsome gentlemen in Civil War outfits or wonderful suits of the day, and even one or two woodsmen dressed in their stylish outfits came to the dance with one night of rehearsal behind them. The caller/prompter danced on the floor with them, as they did in those days, instructing them ahead of time how to do the *Colorado dosido* and then the *dosido* and other moves. Today the duck 'n dives through what he called bridges would be a bit much; we don't like to bend over that much. Once the instructions were given, he turned to the band, which consisted of (I think) the French horn, hunting horn, sousaphone, tuba and trumpet, and said, "Let us commence!" The sound was lively but somewhat muted or soft, when you think of an orchestra of horns. The sight was glorious. The hall was decorated with garlands and festoons of evergreens and hundreds of poinsettias.

The ball appeared to the public watching as it must really have been those many years ago. Mistakes were made by the dancers and the dance instructor with his tails and white gloves. They would giggle and laugh, make cute comments and continue. It seems so real and so much fun.

Also represented in other buildings were the modern square dancers, the country kicker square dancers, the old barn dance-type square dancing. There was a clogging group. It was wonderful to see so many variations of the square dance being done, but then it has been proclaimed the Folk Dance of Illinois and is the American Folk Dance, whether some folks want to admit it or not.

In a nutshell—what a wonderful way for a community to celebrate the ending of one year and the beginning of another.

You might want to check your town or one near by and see if they have a First Night when square dancers might celebrate and share their fun with the community. You don't have to worry about hall rent and refreshments. Indulge in civic pride and discover the legacy square dancing has acquired through the ages.







by Mary Fabik

*Highlights from Past Issues of this Magazine*

## 25 YEARS AGO, MAY 1966

How does one dress as an individual? You dominate the dress by having it enhance your personality as well as your figure, explains Regina Paulson. There are three basic "looks" which square dancers in quest of individuality can cultivate:

**The Tailored Look**—Simplicity of line is the key...Unadorned prints and simple blouses with skirts can be worn most successfully by the woman who is happiest in understated fashions.

**The Ultra-Feminine Look**—This look is based on the old-fashioned girl and makes ample use of frills, flounces and furbelows. It can be overdone and often is.

**The Exotic Look**—It depends upon using one's clothes in an imaginative manner. This look is strictly for those who dare experiment with the unusual and are able to sustain the effect.

From Liz and Tom Hubbard: "Remember that the grace note of all round dancing is this: It matters not how many routines you learn or how difficult they are. It matters not how perfectly styled your performance is, if that most important in-

gredient is missing—the pleasure of dancing, the pure enjoyment that shows on your faces as you glide through the rounds with a glow of exuberance."

"Dancers who have not been taught the proper way to use styling in their dancing try to invent their own personal ways of interpreting the music. These are the people you see doing a lot of kicking, twirling and yelling," says Johnny Davis.

**New Idea:** *Dixie spin* by Chuck Raley, Lakewood, California.

## 10 YEARS AGO—MAY 1981

Here are ten ingredients that make up our initial attitude as we wait for the caller's first command;

1. Good Posture. I'll hold my head high, chin back, legs straight, chest out.
2. Enthusiasm. I'm ready to tear into the dance with vigor.
3. Open-mindedness. Ready to absorb new ideas.
4. Respect for others. Caring, love...all that good stuff..

**Continued on Page 93**

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In April, 1990, the Jersey County Grand Squares of Jerseyville, Illinois, celebrated their twenty-fifth Anniversary Dance. A number of special activities made the event a memorable one for the large crowd of guests and members.

Heading the special activities list, the dance was called by three generations of the Clayton family. Orville Clayton, who has been the club caller for the entire 25 years of the club's history, was joined by son, Larry, and grandson, Jerry. The three Claytons performed individually and as a group to the enjoyment of everyone present. A special badge was available to the dancers to commemorate this unusual event.

Four charter-member couples, all still active with the club, were recognized, along with the three dancing generations of the Holder family who are also active members.

Special for all members was the presence of the 25+ new dancers who were part of the recent graduating class. The club had set a goal of 25 or more new



members to help celebrate the twenty-fifth Anniversary, and the goal was met.

The festive celebration was topped off with the awarding of a large number of hand-crafted door prizes, made and contributed by club members, along with a beautiful hand-stitched quilt. And, of course, there was delicious food in abundant supply.

*Orville Clayton*



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# FEEDBACK

I must take exception to Bill and Clara Walsh's point of view in the February "Line of Fire."...Just because the callers are professional isn't the real reason to ask for a caller's fee. Because they are professional, they have a right to donate their time and talents if they wish without demeaning their stature. How many people in S/D clubs all over the world donate enormous time and talents which they have acquired professionally just because they are givers and not takers? I am one such person; I don't believe I am alone; I certainly don't believe I am any less of a person for giving my professional abilities to my club and S/D associations for other people to enjoy, and you can bet your boots that many square dancers don't really appreciate our contributions.

It is true that many things in life are not appreciated when they are free...I would hope that any time callers are requested to call for free and they do not wish to do so, their right to say "no" would be respected. Likewise, if the caller said "yes," I would hope that the world would not consider that a demeaning act. Rather, callers just might enjoy giving their talents for free because they are givers

and see the potential benefit of a long-range favorable impression upon our activity of square dancing.

*Freeman Stamper  
San Francisco, California*

...What kind of society have we become and what are we in square dancing for or has it all come down to what is in it for me? Do not take me wrong, I think callers and cuers earn every cent they get paid.

[Ed. Note: The writer here describes the activities of Milt's Posse, a group in Minnesota that specializes in dancing at nursing homes and hospitals. For full story, see May 1990 ASD, p. 21.]

Milt and C.J. Floyd donate all of their time...I agree that a few of the nursing homes could pay or donate money for entertainment, but that is only a minority...Due to cutbacks in funding, entertainment for those who can not longer get out would be minimal at the best.

Our pay is the smiles and thanks we receive from those who can not longer dance...The joy that we feel is more than any monetary value that can be placed on our time. Any money that is given or donated to The Posse is retained until our 12-hour Dance-A-Thon and donated to Muscular Dystrophy.

Food for thought: How would you feel if you were in a nursing home or health care center with very little entertainment? Visit and spend some time...it will give you a very special feeling deep inside.

*Dale Dennison  
Richfield, Minnesota*



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## VARIATIONS ABOUND

My wife, Grace, and I were square dancing with two different clubs in Columbus over 20 years ago and we really enjoyed it. This was before Basic, Mainstream and Plus were thought of as stages of more difficult levels of dancing. Everyone just went to the dance and danced to the caller and had a good time.

About two years ago, I decided I would get back into square dancing, and my wife and I would try round dancing because it is not as strenuous as square dancing. I took a couple of Plus classes to brush up on some of the figures I might have forgotten, so I wouldn't be a detriment to the square.

How things had changed! The caller used to be the person who would determine the steps to be performed and the sequence in which to do them. Now the dancers were doing whatever they wanted, to a large degree, sometimes ignoring the caller's command entirely. Evidently after a few lessons, they thought they knew enough that they did not need to have a caller. They changed the sequence and style of steps to suit themselves; perhaps they wanted to show off a little. Frequently their antics slowed down the whole square and sometimes demoralized it completely.

Perhaps the American Square Dance Society should rewrite the handbook series; it is nine years old, times do change and so does the style of dancing. The caller is no longer in command! I will give some examples, all basic movements:

**Star Family:** People are not doing a palm star. They are fumbling around in the middle of the star trying to grab a wrist to form a box or a basket or a packsaddle star, which is wrong!

**Do-sa-do:** The caller calls a *do-sa-do* and they all (nearly all) swing, and when he calls a *swing*, they swing again. Why don't they do a *do-sa-do*? When the caller calls a *do-sa-do* and a half, they don't know where they are and the square falls apart. Why don't they obey the caller?

**See-saw:** Some of the dancers still want to swing! Wrong!

**Weave the ring:** No contact, yet I frequently see hand-slapping and hip bumps which tend to slow the pattern down, unless everybody is doing the same thing. I often have to wait til they get through with their game playing before I can pass the next person.

**Wheel and Deal:** This one irks me the most because it is so simple, yet is done wrong so often. I am a member of two round dance clubs. One cuer asked the group to attend a square dance so they would have a good turnout. We danced the rounds and I watched the squares. A visiting caller called *wheel and deal* 18

**Continued on Page 91**

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### HIGH TECH TOOLS

Every one of us, at one time or another, especially if we have been calling for any length of time, have looked for ways to make our work easier. Square dance calling has changed, and we have become, or should have become, more business oriented. We have to maintain mailing lists, records of income and expenses for the IRS, record inventories, calendars for bookings, write letters for dances, and send and furnish contracts for dates. We all need easier ways to study and write material, and a place to store it. We have to look for less expensive ways to produce fliers for dances and special events. The answer is out there in many stores and market places. It is called the Personal Computer.

Three years ago, on a day off, my wife and I decided we would go to a movie. After it was over, my wife decided she would like to see a second one, but there was an hour before it started, and so like many people we went into a furniture store, "just to look around." Some money exchanged hands and we became owners of a \$700.00 computer work station. My wife's reasoning was, since we were going to get a computer anyway, we should start preparing. We had spent a great deal of time reading material about computers and programs and discussing our needs for the computer. I wanted a computer that could handle a program that was already being tested for writing square dance figures, and so we were looking for an IBM compatible, with a modest, at least 40 mb, hard disc drive.

The next day we purchased a Leading Edge, Model D2 Computer, with a color monitor, and a NEC P2200 printer. Our selection of the printer was that it was economical, but could still print graphics with clarity. Those movies cost me \$3200. The second movie was titled *Nuts*.

When you decide to purchase a computer you have a lot of things to consider: how it will be used, for what, how often, and why. In my case, I already knew the main reason, but a whole variety of programs are now in the computer, and I feel that the list I propose will be satisfactory for any caller desiring to set up a business catalog for a home computer.

The first application, or program, I had installed in the computer was a program by Microsoft, called *Works*. It is what is known as a bundled program. It contains Word Processing, which allows you to write letters for further use, allows you to set up form letters, print mailing lists and labels. The second part of the program is a database, which will allow you to make a mailing list, and sort that list by name, address, zip-code, and even level of dance for each dancer. The mailing list is a handy tool, especially if you desire to reach all the dancers you know or reach specific dancers for specific reasons. In my case, each dancer is coded as to dance program, Mainstream through C-1, and by query, I can form individual lists. This is called a relational database. It becomes easy to you, and you don't have to hunt for specific individuals. The third portion of this program is a spread sheet. This will allow you to keep track of your income and expenses. It can be set for tours, daily, weekly, monthly and annual income. It can be used to compare income from previous months, or years, and allow you to form educated guesses as to where you can best put your efforts, or improve your attendance. It will also print out a complete spread sheet that will satisfy your accountant, and cut your accounting costs. It will also allow you to track your checking account, keeping track of your

**Continued on Page 94**

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To extinction, listen here!

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It's out there, loud and clear!

If, by chance,  
You want to dance  
Like you did in '54,  
Why, be my guest.  
But let the rest  
Of us do *our* thing on the floor.

The fun is still there.  
"Taint gone nowhere"  
For fun is how you view it.  
Challenge or Plus  
What's fun for us  
Is how we want to do it.

Live and let live  
Is the advice I give  
Don't bedevil a level or call.

Please! I respect you,  
So, respect me, too.  
There's room in the square for  
us all!

*Dot Mandt  
Lawton, Oklahoma*

# RHYME TIME

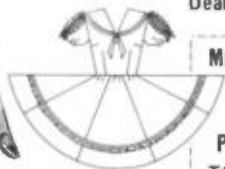


S.S. SQUAREDANCE  
I took my love on a square  
dance cruise  
Upon a tropical sea  
To have a romantic interlude  
With someone so dear to me.  
Such joy to dance aboard a  
ship.  
In step to the caller's cry;  
The whirling around to  
*do-sa-do*  
Can make your spirits high.  
Yes, I took my love on a square  
dance cruise  
For excitement and for fun,  
Though she was a lass of 69  
And I was seventy-one.

*Dorothy E. Zimmerman  
Havertown, Pennsylvania*

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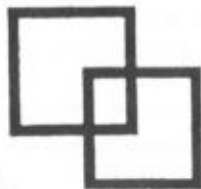
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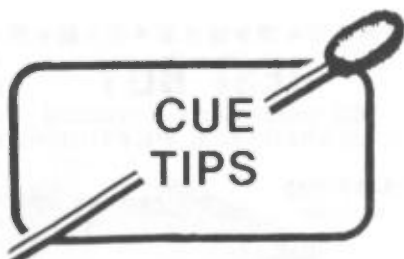
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## OUR DAY

CHOREOGRAPHY: Betty & Clancy Mueller  
 RECORD: Grenn 14216B  
 FOOTWORK: Opposite, except as noted.  
 PHASE: II  
 RHYTHM: Two-step  
 SEQUENCE: Intro AABC AABC Tag

### INTRODUCTION

- 1-4 **WAIT;; APT PT; TOG SCP TCH;**  
 (1-2) In OFP WAIT 2 MEAS:: (3) Apt L,—, pt R,—; (4) Tog R to SCP,—, tch L,—;

#### PART A

- 1-4 **2 FWD TWO-STEPS;; VINE 4; PIVOT ½ CP COH;**  
 (1) In SCP fwd L, cl R, fwd L,—; (2) Fwd R, cl L, fwd R to CP fcg WALL,—; (3) Sd L, xRib (W xLib), sd L, xRif mnvrg (W xLif); (4) Pvtg rf bk L,—, fwd R to CP fcg COH,—;  
 5-8 **BOX;; 2 SD CLS; SD & THRU SCP RLOD;**  
 (5) In CP fcg COH sd L, cl R, fwd L,—; (6) Sd R, cl L, bk R,—; (7) Sd L, cl R, sd L, cl R;  
 (8) Sd L,—, thru R twd RLOD to SCP fcg RLOD,—;

- 9-16 **REPEAT PART A TWD RLOD END BFLY WALL**

#### PART B

- 1-4 **FACE TO FACE; BACK TO BACK; HITCH FWD; SCIS BHD LOP RLOD;**  
 (1) In BFLY fcg WALL sd L, cl R, sd L trng ½ to BK to BK POS,—; (2) Sd R, cl L, sd R trn to OP fcg LOD,—; (3) Fwd L, cl R, bk L,—; (4) Blending to face ptr & WALL sd R, cl L, xRib (W xLib) trn to LOP fcg RLOD,—;  
 5-8 **2 BK LKS; BK & FC BFLY WALL; VINE 8 SCP;;**  
 (5) In LOP fcg RLOD bk L, lk Rif (W Lif), bk L, lk Rif (W Lif); (6) Bk L,—, bk R trng to fc ptr in BFLY,—;  
 (7) Sd L, xRib, sd L, xRif (W xLif); (8) Sd L, xRib, sd L, xRif (W xLif) to SCP;

#### PART C

- 1-4 **LACE ACROSS; WALK 2; LACE ACROSS; WALK & FC;**  
 (1) In SCP fcg LOD fwd L chg sides xib of W, cl R, fwd L (W chg sides under jnd lead hnds xif of M) to LOP fcg LOD,—; (2) Fwd R, —, fwd L,— (3) Fwd R chg sides xib of W, cl L, fwd R (W chg sides xif of M under jnd lead hnds) to OP fcg LOD,—; (4) Fwd L,—, fwd R trng to CP fcg WALL,—;  
 5-8 **CP WALL BROKEN BOX;;;**  
 (5) Sd L, cl R, fwd L,—; (6) Rk fwd R, —, rec L,—; (7) Sd R, cl L, bk R,—; (8) Rk bk L,—, rec fwd R blind to SCP,—; (NOTE: 2nd time thru stay in CP WALL for ending)

#### TAG

- 1-2 **BK APT 3; PT, TAP,—;**  
 (1) From CP fcg WALL, bk apt L, bk R, bk L,—; (2) Pt R twd ptr, tap R,—,—;

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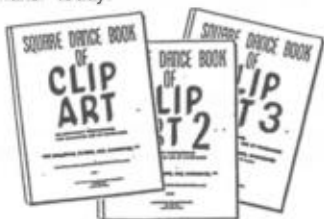
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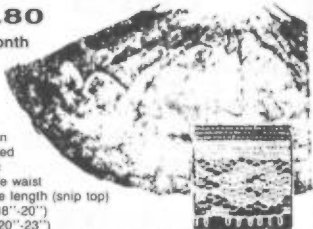
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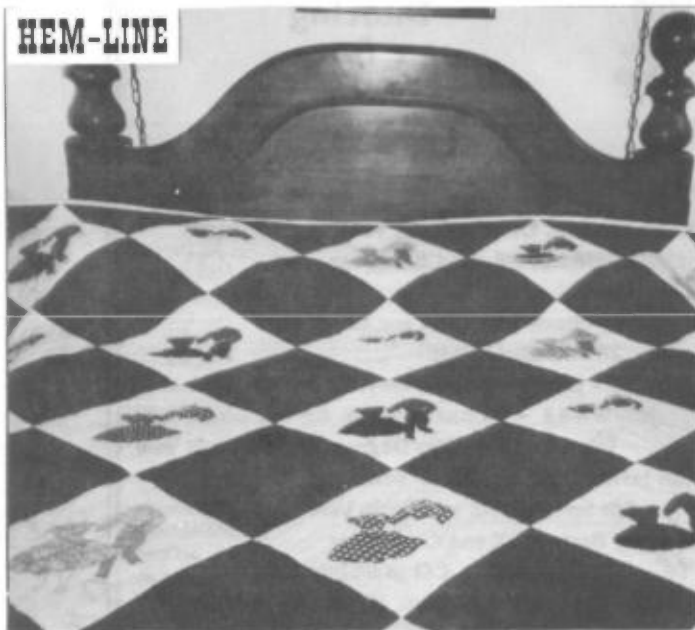
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## HEM-LINE



Kent Island, in Chesapeake Bay, was in sad need of a square dance club. A first nighter was held, several dancer couples and a number of newcomers attended and the club was off to a running start. After about five months, the club lost its nice hall and met in Garlinton's garage with caller, Mickey Rogers.

As the class was about to graduate, they looked for fund raising ideas. One must have money to rent dance halls. Vel Garlinton saw the Square Dancers Quilt Kit by Rita Davis advertised

in ASD. The kit was ordered, appliqued and quilted. The club is now selling raffle tickets on the quilt. The winning ticket will be drawn at the club's June graduation. Response has been great and the tickets are selling well. In this case, a stitch in time saves squares!

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**July 21 - 26 — Ken Jeffries, AZ and Chris Vear**

**July 28 - Aug. 2 — Bill Spedel, NE and Chris Vear**

All Dances

**Aug. 4 - 9 — Larry Barton, TX and Chris Vear**

Mainstream

& Open

**Aug. 11 - 16 — John Blessing, CO and Chris Vear**

Dances

Also

**Aug. 18 - 23 — Vern Vernazzaro, NV and Chris Vear**

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## People IN THE NEWS



**C**aller **Gregg Anderson** reports that the Denver S/D Association hosted a surprise party in recognition of **Herb Egender's** 50 years of calling. The president, **Torgy Thorbjornsen**, and his wife, **Jeanine**, put the surprise together along with the assistance of Herb's wife, **Cathy**. Callers, cuers and friends showed up for the afternoon dance and presentation of a plaque to Herb. The event was held at The Outpost S/D Hall in Aurora. Herb thought he was there to do a clinic prior to the evening caller's meeting.

**A**ccording to **Lenora Bailey, Louis and Ellen Weber** of Maryland (King and Queen) and **Leonard and Bernice Ellis** of Alabama (distance) were among dancers from ten states that attended the 12th Annual Student Square-Up, planned especially for members of square dance classes and held in the beautiful Shenandoah Valley of Virginia.

**Y**anke, a popular New England magazine, featured contra dancing, describing programs at Nelson, N.H., Town Hall with caller **Rich Blazej**.

*American Squaredance, May 1991*



**C**entral Illinois caller **Herb Edwards** has been calling since 1975 and is currently club caller for a MS and an Advanced club in the Peoria area. He will call for the Kewanee (IL) Hog Festival on August 30. He is also a staff caller for the annual Harvest Daze Dance at Buffalo, Iowa, on Nov. 2.

**P**robably Square Wheels was the first camping and square dancing club in central Ohio and possibly in the state, having been established in 1966.



**T**hese 88-year-olds, **Herb and Glenna Ball**, dance with three square dance clubs, attend an intermediate round dance class faithfully, no matter what the weather, and dance every dance. They rarely sit down between tips and try their hardest to get every step correctly. Cuers **Edna and Bill Anderson** sent this photo, from the *Steve Dixon Times*, Asheville, N.C., which called them the *sweethearts* of the Skyland Twirlers S/D Club.

**W**ell-known actor/TV show host **John Davidson** praised the pre-show and intermission performances of Scarborough, Ontario's Dudes 'n

Dolls S/D Club at the O'Keefe Center Theatre. Davidson, who played the lead role there in *Oklahoma*, said he is a square dance fan—as a youth, he "square danced most every night in Mississippi." **Lloyd Priest** called at the show; **taw Vivian** said in *Performance* magazine that "D 'n D's, ages 18-70, have danced 32 years."

**A** loving tribute for the late **Beryl Main** appeared in Mesa, Arizona's *Tribune Plus*, penned by correspondent/square dancer **Harriet Miles**. Her weekly S/D column also featured an Arizona Wheelers (wheelchair group) performance.

**F**ull-time American caller **Al Stevens**, who lives, calls and teaches in Germany, claims there is an upswing in calling career interest. His recent calling class enrollments numbered 31, 22, 8 (beginner school), 54 (experienced school), 20 (England) and 16 to date (Lansing, Mich.).



**P**rovo, Utah, was the site for the 62nd wedding square dance party of **Doren and LaRella Boyden**.

**O**ver 340 folks from five states attended the 10th annual Del-Se-Nango Fiddlers/Callers Contest near Wells Bridge, N.Y. 25 callers competed in the traditional affair, says president **Marjorie Crawford**.

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- Q-868 YOU ARE THE WOMAN—Ken
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- Q-866 BLUE EYES CRYIN' IN THE RAIN—  
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by Harold & Lill Bausch

Next to square dancing, round dancing is our favorite hobby. Perhaps hobby is the wrong word, for we have been teaching and cueing for over 30 years. Perhaps this would be a good time to help new round dancers get started.

How would I suggest you start? First, listen to round dance music and learn to pick out the phrases, learn to hear and feel the beat of the music. Dancing, after all, is moving to the rhythm of music, and if you don't hear or feel the rhythm, you are in trouble. Listen for the heavy first beat of each phrase.

Most new dancers start with two-steps. The two-step requires that you be able to hear four beat sections, for each two-step takes four beats of music. The two-step is a step, close, step, with the fourth beat used as a hold or to swing your free foot forward to get ready for the next two-step. You do not step on the fourth beat, but you may move a foot in preparation for stepping.

In our classes, we teach dancers to take Butterfly position: face partner and with arms raised comfortably to about shoulder height and extended, join hands. Stand erect but not stiffly and you are ready to dance. We tell the dancers which are lead hands and which are trailing hands by calling their attention to the line of dance, which for beginners simply means which direction they will move to start dancing. We remind dancers that normal positioning has the man facing the wall and women the center of the hall. We want the men to step off first with the left foot, the women right foot. In order to do the two-step, we tell them they step, close and swing trailing hands forward as they take the third step to start turning back to partner. (Here is where that fourth beat comes in, for as they start turning back

to back, the man's right foot and woman's left are moving forward in preparation for starting the next two-step.) We emphasize that it is not necessary to get completely back to back, but nearly so, as they step off to start the second two step, man stepping right, close left to right, and start turning to face partner again as they step to the side on the right again. Women, of course, would step left, close right, step left as she turns to face partner again.

This is teaching a face-to-face, back-to-back two-step involving two two-steps. The next two-step we teach would probably be a box two-step. For the box two-step, we have partner in closed position, men facing wall, women facing center, man's left hand and woman's right hands joined, elbows bent, hands comfortable at approximately shoulder height. Keep in mind that short and tall people must not be forced to stretch or bend, so handholds are adjustable. The woman's left hand will rest on the man's right shoulder; the man will reach around the woman's waist (or small of back) with his right hand. Keep in mind that you are dancing together and should not be at arm's length. Keep it comfortable and adjust for differences in height.

The box two-step is easy. The man steps to the side with his left foot (woman with right foot), close with man's right (woman's left), man then steps straight ahead toward partner with left as woman steps back on the right. On the fourth beat, man's right foot is coming forward, woman's left foot back in preparation to start the second two-step. In the second two-step of the box man steps to the side on the right (woman steps side on left), then man closes left to right (woman right to left), next man steps back on right as woman steps forward on left. The fourth beat would leave the man's left and woman's right foot free to start the next movement.

When doing the box two-step, I remind the men to slide the soles of their left feet as they step forward toward partners. Do not get into the bad habit of stepping at an angle to the side, worrying about stepping on partner's foot. Using a gliding

step instead of picking up your foot is much nicer and looks much better. Also, use small steps and you can only make small mistakes. It is much easier to keep time to the music with small steps, and much easier to correct mis-steps.

So, new dancers, get some two-step music and get started. Practice makes perfect.

Should we go on?



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Mark Castracane

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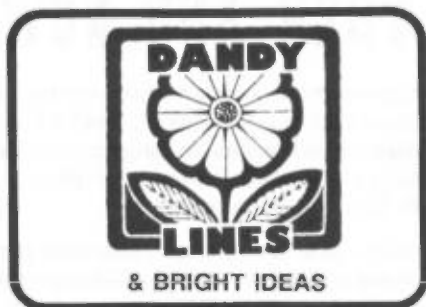
Mickey Rogers



Don Brown



Mike Iavarone



### **BOUNTIFUL BONUS IN BILLINGS**

There's still hope for large square dance classes when folks really promote hard! Take the case of Billings, Montana, where it all started a year ago this month, according to Bob and Ruth Mace.

A handsome profit was derived from the May '90 Montana S/R/D Festival in Billings, (about \$5,000.) and it was decided to use all the funds to promote *one* beginners class for the nine area clubs. Jerry Haag made the suggestion, and a committee of Jim Clark, Ron Penn, Marilyn Anderson, Todd McAllister, callers Larry

Faught and Bob Mace went to work. The results were amazing.

The city's adult education program agreed to include an announcement in their brochure at *no charge*. The local fair board allowed the class to dance in the Art Pavilion for ten weeks at *no charge*. The callers agreed to call at *no charge* and on October 3, *twenty* squares of dancers started classes at *no charge*.

Proof of the effectiveness of the Callerlab video S/D announcements was demonstrated this way: prime time TV showings at three local stations were paid for and three ads per week in the local paper appeared in September. The town was literally *saturated* with S/D information!

After eight weeks there were still seventeen squares dancing. After ten a fee was charged for further lessons, but a good sized class (final details coming later) will graduate this month—perhaps fifteen sets, it was estimated. Any remaining funds will revert to the Yellowstone S/D Council. Bravo, Billings!

## ***Dance in Interior Alaska!***

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June 22 - **Midnight Sun Dance** at Alaskaland in Fairbanks

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### A Plumb Line Feature

*June 24, 1990—Caller Gus Heismann steps up to the microphone to call the first dance of the evening—a welcome assignment he had enjoyed often during the 30-plus years he and his wife, Marian, had shared the fun and camaraderie of square dancing. But this was not just another night of dancing and shared friendships, and this first dance of the evening was not just another square dance to be called. Tom sensed this long before he stepped up to the microphone. He knew this call would be different. It would not only be special, it would be historic.*

"Dance Center to Open in Winton Woods," Cincinnati (Ohio) newspaper headlines had read during the months, weeks and days before the grand re-opening of The Hayloft Barn in the Winton Woods Park Riding Center last June. It was a story which received considerably good press for a number of months, and for good reason. All the elements of an interesting narrative were there:

- An historic landmark (a 153-year-old barn) was torn down, stored for two years and then reconstructed by a team of energetic square dancers and other volunteers dedicated to preserving their square dance "home."

- Belief in and support of the project from the Hamilton County Park District which not only provided a new home in the beautifully landscaped Winton Woods Park, but also provided funding of approximately \$625,000, the result of a 1988 park levy.

Impressive as these facts appear, they are but the skeleton of the total story. The flesh and blood of the feature, the real

# THEN AND NOW

heart of the tale, can be told only by the many dedicated people who had a hand (literally) in the massive project. And that story could not be told without reference to Tom and Betty Josephson.

*1953—Gus and Marian Heismann purchase a rundown old barn with one goal in mind—to establish a home for enthusiastic square dancers from the greater Cincinnati area.*

There were many folk who thought Gus had lost his marbles, purchasing a delapidated old structure in a part of greater Cincinnati that was then considered the boondocks. Fortunately, however, their gamble paid off. With the support of many dancers, The Hayloft eventually became home for the Southwestern Ohio Square Dancers Federation, which includes clubs from southwestern Ohio, southeastern Indiana and northern Kentucky.

*1986—Officers of all the square dance clubs which met at The Hayloft are summoned to a meeting. Owner Gus Heismann announces that the property on which The Hayloft stands is to be sold to make way for progress (the construction of a large motel complex).*

In an emotional response, one woman dancer suggested the barn be torn down, piece by piece, and moved to another site. Many in the audience (including the Josephsons) considered the suggestion ridiculous and impractical.

*June 30, 1987—The doors of The Hayloft are closed to make way for the new motel.*

During the previous few months, word had gotten out that an architect had been looking at the barn, interested in it from its historic value. Tom Josephson spent weeks trying to locate that architect. When he finally found him and learned that an historic society might be interested in the barn's preservation, the story of The Hayloft began to take on new life.

October 24, 1987—Josephson has gathered together a group of square dancers and explains that it will take \$8,000, plus plenty of manpower, to tear down the barn. The 72 in attendance vote in favor of tearing down and restoring The Hayloft in order to provide a home for square dancing and its related arts and a day-time facility for the Hamilton County Park District, as well as to preserve a part of American history.

Two days later \$8,228 had been raised.

October 26, 1987—Dismantling of the barn begins.

Within 13 days, the project was complete—thanks to more than 450 man hours volunteered by 39 square dancers and four non-square dancers, and the donation of services of seven Cincinnati area companies which provided such necessities as a crane, a tractor trailer and storage.

Nov. 13, 1987—The dismantled Hayloft Barn, the timbers of which date back to the days when George Washington walked the earth, is stored in an 800-square-foot storage area donated by Coifer, Inc., in Norwood, Ohio (where Josephson is employed).

For two years, members of the Southwestern Ohio Square Dancers Federation met with representatives of the Hamilton County Park District, discussing the possibilities of reconstructing The Hayloft on park property, preferably as part of the riding stables project in Winton Woods (a serenely majestic park area just a few miles from the property on which The Hayloft originally stood).

April 15, 1989—At a general meeting of the square dancer, an update on the project is presented and it is decided that the Federation will continue to support the restoration of the barn project.

Within a few months, a Park District representative approached Josephson with two questions: If this project of reconstructing the historic barn on park property is approved, what could the



by Tom & Betty Josephson, as told to Rose Huber

District count on from the Federation by way of financial support? And would the Federation undertake the project of erecting the timber frame for the new structure?

Fall, 1989—The Federation commits to raising the \$27,800 needed for the timber frame project.

Orders for engraved bricks to grace the patio area of The Hayloft were taken and sold for \$25 each in order to generate funds for the financial commitment made to the Hamilton County Park District.

December, 1989—On a cold and rainy day just after Christmas, a half-dozen dedicated square dancers, working with Timberframe, Ltd., gather near the riding stables, their work cut out for them. Within 12 hours, the timber frame is in place for the new Hayloft.

The next six months would witness the rebirth of a piece of Americana. When complete, the new old Hayloft would stand as a monument to another era. For the original timber frames and barn boards that had been growing during the time of George Washington (and which had been so lovingly dismantled and stored) would bedeck the interior wall of the new center.

Enhancing these historic timbers would be the old wagon wheel light fixtures which the Josephsons so carefully re-finished in a volunteer project would took them some 80 hours. And the embellishment would all come together to provide an ambiance that will, hopefully, continue to say "home" to generations of square dancers to come.



by Bob Howell

# easy level

Bob Van Antwerp of State Line, Nevada, has shared many circle mixers with me. Here is one he calls...

## RAGTIME FROLIC MIXER

FORMATION: Couples facing. Man facing the wall. Butterfly position. Opposite footwork throughout.

Man begins on the left foot, woman on the right.

MUSIC: *Ragtime Frolic*, Windsor 4744

ROUTINE:

- 1-4 Heel, toe, left-close-left
- 5-8 Heel, toe, right-close-right
- 9-16 Repeat 1-8
- 17-20 In open position, walk forward four steps.
- 21-24 (Slow-facing) LOD side-close, side-close,
- 25-28 Back away from partner, 2,3,4,
- 29-32 Progress diagonally right to new partner

*I ran into an old friend a few weeks ago who asked me if I ever call that dance where everybody gets "wound-up and tuckered out." He reminded me that I had called the figure back in the late forties and how much he had enjoyed all of the swinging. (That was when many of us could really swing.) From his description of the dance, I think that he was referring to...*

## THE GAL I LEFT BEHIND ME

Head couple bow and head couple swing, and lead right out to the right of the ring

And you balance there so kindly

Then you pass right thru, and you balance too, and swing that gal behind you

And you pass right back on the same old track, and she'll be there to find you

Balance to your own sweet maid and swing your own a time or two

Four hands up and around you go, lead on to the next and don't be slow

NOTE: The pattern is written up to be used with any music, since the original song is not easily available now.

*In the northern hemisphere, the days are getting longer and longer with the sun coming up earlier and staying later in the day. In 1986, after a week at Copecrest, Coy Cowan sent me a contra he had written to a tune from **Fiddler on the Roof**. At that time, the record he had selected was out of print, so I shelved the dance. Mac McCullar has recently released the appropriate music, so here is Coy's dance.*

## SUNRISE SUNSET CONTRA

FORMATION: Alternate duple. 1,3,5, etc., active and crossed over

MUSIC: *Sunrise Sunset*, Big Mac BM117

ROUTINE:

- Intro With the one below do-sa-do
- — Same one — — Balance and star thru
- — — — Two ladies chain
- — — — Chain back
- — — — Half promenade (Skirt skater's position and sweep wide)
- — — — Right and left thru
- — — — Slow square thru
- — — —
- — — — New one below do-sa-do



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July 18, 19, 20, 1991

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*Here is a quadrille figure that is certainly appropriate for this month.*

## **MAYDAY QUADRILLE**

Head ladies chain to the right

Head two couples right and left thru

Side ladies chain to the left

Side two couples right and left thru

Allemande left your corner, do-sa-do your partner

Swing your corner, and promenade that new maid.



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# English

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CHAPARRAL RECORDS W/E  
Ken Bower (CA), Beryl Main (CO)  
Jerry Haag (TX), Scott Smith (UT)  
Gary Shoemaker (TN)  
[RDS] Ray & Bea Dowdy (WV)  
May 31-June 2

Ray Donahoo (TN)  
Roy Hawes (GA)  
Fred McClure (GA)  
[RDS] John & Mary  
Lunn (TN)  
June 7-9

Jerry Sleeman (MI)  
Nick Hartley (IN)  
Dick Duckham (MI)  
[RDS] Chuck & Barb  
Jobe (OH)  
June 14-16

Pat Castro  
Marguerite Harrell (TX)  
[Rds] Joe Castro  
June 21-23

Cecil Sayre (WV)  
Jim Durham (VA)  
Ed Graham (WV)  
[RDS] Charlie & Carolyn  
Hearn (WV)  
June 28-30

Sam Dunn (OH)  
[RDS] Dorothy Rosa (OH)  
July 5-7

George Shell (VA)  
Bill Claywell (KY)  
No Rounds  
July 12-14

Bill Everhart (IN)  
Dave Craw (IN)  
[RDS] Judy Everhart (IN)  
July 19-21

GOOD OLE BOYS  
Sam Dunn (OH), Mike King (OH)  
Keith Zimmerman (OH)  
[RDS] Phyllis & Bob  
Hathaway (OH)  
July 26-28

Bill Bumgarner (OH)  
[RDS] Dick & Gail  
Blaskis (OH)  
August 2-4

ROYAL RECORDS W/E  
Tony Oxendine (SC)  
Jerry Story (TX)  
Larry Letson (TX)  
[RDS] Jim & Jane Poorman (IL)  
August 9-11

Phil Kozlowski (IN)  
[RDS] Phil Van Lokeren (OH)  
[RDS] Rocky Bolton (OH)  
August 16-18

MAINSTREAM WEEKEND  
Gene Record (KY)  
August 23-25

Wayne McDonald (TN)  
[RDS] Dee Smith (TN)  
August 30-September 1

Berry Vestal (TN)  
[RDS] Ray & Bea  
Dowdy (WV)  
September 6-8

Chuck Myers (AL)  
Rick Burnette (AL)  
[RDS] Chuck & Nancy  
Sample (FL)  
September 13-15

Frank Holland (NC)  
Wayne Smith (MS)  
Mel Estes (AL)  
September 20-22

TO BE  
ANNOUNCED  
September 27-29

Bill Stiehl (OH)  
[RDS] John & Jean  
Stivers (OH)  
October 4-6

LIGHTNING RECORDS  
Jimmy Roberson (NC)  
Barry Echols (NC)  
Bob Price (NC)  
[RDS] Wentz & Norma Dickenson (TN)  
October 11-13

Harold Kelly (GA)  
John Swindle (GA)  
[RDS] Hal & Sadie  
Roden (GA)  
October 18-20

SINGLES WEEKEND  
George Lavender (AL)  
Larry Sandefur (GA)  
October 25-27

Buddy Caulder (NC)  
John Pritchett (GA)  
[RDS] Nora Hutchins (NC)  
November 1-3

CALLERS SCHOOL  
Gary Shoemaker  
Stan Burdick  
April 21-26

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# Mountain

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## 1991 5-Day Schedule

Burt Summers (FL)  
John Robbins (FL)  
[RDS] Laura Kinstlich (FL)  
April 28, May 5

EAGLE RECORDS  
Jim Trimble (IL), Jim Logan (IA)  
Jim Cholmondeley (MO)  
Herb Edwards (IL)  
[RDS] Ted & Luella Floden (IA)  
May 5-12

King Caldwell (LA)  
Bailey Campbell (TX)  
George Horn (OK)  
Ernie Haynes (OK)  
Jon Jones (TX)  
May 12-19

Gene Record (KY)  
Dick McPherson (NC)  
Harold Thomas (SC)  
[RDS] Bonnie & Tom  
Tomchik (NC)  
May 19-26

FIRST YEAR DANCERS WEEK  
Frank Gatrell (OH)  
Scotty Sharrer (OH)  
May 26-31

Wayne McDonald (TN)  
Curt Braffet (IL)  
Craig Rowe (IN)  
June 2-7

ROUNDS—PHASES III-VI  
Tom & Jan Kannapel (KY)  
Ralph & Joan Collipi (NJ)  
June 9-14

Darryl McMillan (FL)  
[RDS] Phil & Becky  
Guenthner (KY)  
June 16-21

Les Greenwood (Can)  
Lorne Lockrey (Can)  
Lee Schmidt (CA)  
[RDS] Neale & Arthurlyn  
Brown (Can)  
June 23-28

Marshall Flippo (TX)  
Jerry Haag (TX)  
[RDS] Dan & Linda  
Prosser (PA)  
June 30-July 5

Tom Allen (MN)  
Dick Reuter (MN)  
Leroy Conrad (MO)  
[RDS] Ray & Gerry  
Belanger (MN)  
July 7-12

Ken Bower (CA)  
Beryl Main (AZ)  
[RDS] Bud & Cissy  
Drake (IN)  
July 14-19

C-1 WEEK  
(Separate Hall)  
Darryl Lipscomb (TX)  
July 14-19

Frank Gatrell (OH)  
Scotty Sharrer (OH)  
[RDS] Dick & Pat  
Winter (OH)  
July 21-26

Wade Driver (AZ)  
Tim Marriner (VA)  
Guest Staff: Don Heins (GA)  
[RDS] Bill & Betty Lincoln (AK)  
July 28-August 2

ROYAL RECORDS  
Tony Oxendine (SC)  
Jerry Story (TX), Larry Letson (TX)  
[RDS] Jim & Jane Poorman (IL)  
August 4-9

Jim Park (MI)  
Randy Dougherty (AZ)  
[RDS] Chuck & Sandy  
Weiss (MI)  
August 11-16

Ramon Marsch (OH)  
Ron Hensel (MI)  
[RDS] Bill Hart &  
Helen Lilak (OH)  
August 18-23

C-1 & C-2  
Ross Howell (TX)  
Bob Gambell (TX)  
Mike Jacobs (VA)  
August 25-30

Shane Greer (OK)  
Guy Adams (IL)  
[RDS] Helen & Bill  
Stairwalt (IL)  
September 1-6

Ron Schneider (FL)  
Larry Prior (FL)  
[RDS] Larry Prior (FL)  
September 8-13

Larry Letson (TX)  
Lem Gravelle (LA)  
[RDS] Marilyn & Cliff  
Hicks (MI)  
September 15-20

Virg Troxell (IN) Chuck Peel (IN)  
John Paul Bresnan (AL)  
[RDS] John & Dimple  
Williford (AL)  
September 22-27

Ken Bower (CA)  
[RDS] Chuck & Vonnelle  
Murphy (MS)  
September 29-October 4

Bill Harrison (MD)  
Jimmy Lee (Can)  
[RDS] Ozzie & Margaret  
Ostlund (MD)  
October 6-11

Leo Morgan Dumas (MA)  
[RDS] Curt & Tammy  
Worlock (NY)  
October 13-18

Tony Oxendine (SC)  
Jerry Story (TX)  
[RDS] Jim & Priscilla  
Adcock (VA)  
October 20-25

ROUNDS WEEK—Phase III-VI  
Barbara & Wayne  
Blackford (FL)  
Frank & Phyl Lehnert (OH)  
October 27-November 1



by  
Ed Foote

**THE CHALLENGE PROGRAMS.** Those not involved in Challenge usually have little idea of what occurs there. In actual fact, each Challenge program is unique and each program has a list of about 100 calls. The C-1 and C-2 lists are governed by Callerlab and voted on every two years by callers active at each program. The C-3 lists are voted on by private ballot conducted by the callers who are active at C-3.

**Basic Challenge (C-1).** Dancers at this program want to experience considerably more material than at Advanced and have it put in interesting combinations, but do not want to go into difficult challenging positions. Most of the calls in this program are not difficult, and dancers who are solid at A-2 find the transition to C-1 rather easy.

**Extended Challenge (C-2).** This is for the established Challenge dancer who wishes to dance additional calls and be exposed to more difficult positions. Some calls are broken into fractions, and dancers must be able to combine parts of various calls as the caller directs. At this program it is important for dancers to be able to visualize what will happen with calls well before they are completed.

These first two programs have the most number of dancers within the Challenge activity. It has been estimated that 80% of all dancers involved in Challenge have no interest in going beyond C-2. There is a lot of material used and a lot of success by the dancers. The caller tries to insure this success by using directional calling as much as possible after giving call names in order to help the dancers through the material.

**Advanced Challenge (C-3).** Due to the number of calls (over 200), this program has two parts: C-3A and C-3B (same idea as A-1 and A-2), with each part having about 100 calls. C-3A, which has become an established program only within the past few years, is currently quite popular, due to many long-time C-2 dancers wishing to do additional material. In terms of difficulty, C-3A is closer to C-2 than to C-3B. A solid C-2 dancer can move to C-3A rather easily—it just requires learning another 100 calls. The degree of difficulty in positioning is about the same as at C-2.

C-3B is very difficult. Not only are there 100 more calls, the positioning is very intense, and added to this are a number of experimentals with which the dancers are expected to be comfortable. Many people believe that C-3B today is what C-4 was 10 years ago.

Compared to C-1 and C-2, there are not many dancers at C-3; however, some regions of the country have a moderate number of these dancers. It is estimated that about 35 callers are involved with C-3,

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Bob Price

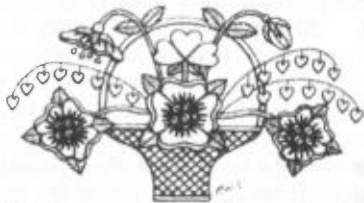
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- LR-305 SUMMERTIME BLUES by Bob
- LR-404 WALKIN' SHOES by Max
- LR-108 OKLAHOMA SWING by Jimmy

some very heavily and some only occsionally.

**Star Challenge (C-4).** Dancers here are looking for the toughest the caller can give them. They must be able to see and understand unbelievably complex positioning, and also remember Challenge calls of long ago that are no longer used at other programs. Experimentals are heavily used. About 250 calls beyond C-3B are used at C-4. There is no official list, but a couple informal lists based on

what various callers use at C-4 are in existence. About 12 callers call C-4 and about 22 squares attempt it, although only about 10 squares can do C-4 well.



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### JIM (WHO) CHOLMONDELEY

Square dancer, author of the *Encyclopedia of Singing Call Records*, caller, teacher, founder of the *European Chatterbox*, founder and editor of *Hooter News*, owner of Hooter Hall and co-owner of Eagle Records and Keltone Speaker Co. ...this is the world of Jim "Who" Cholmondeley and his lovely wife Jean.

Jim was very reluctant when his wife Jean talked him into just watching a square dance lesson. A few hours later, thanks to the local caller (Paul Greer), he was addicted and the entire life of the Cholmondeleys changed.

Jim started calling in Germany in 1968 and within three months was the club caller for three clubs. He has held offices in the European Assn. of American Square Dance Clubs, the and the European Callers Assn. Jim and Jean founded the *European Chatterbox* which is official newsletter of EAASDC. Jim has been president of South Central District Callers Assn. in Oklahoma and was one of the charter members of the Oklahoma State Callers Assn.



Jim records on his own label, Eagle Records, when he is not calling or sounding halls for conventions with his Keltone/Eagle soundcrew. The Keltone Crew sounds conventions, festivals, nationals and meetings.

Jim travels throughout the U.S. calling and has many weekends. He sponsors a cruise each year and he and Jean are the founders of the Friendship Squares of North America.

At home Jim is president of the Callers Assn. and has Plus workshops and Advanced classes in his own hall. Jim and Jean also teach Western Swing in their hall and have brought many a dancer into square dancing through the Western Swing path. Jim is currently the Vice Chairman of the Square Dance Record Producers Assn. and is the contact for information about the assn.

Jim's latest records are *Honeymoon Feelin'* and *Glass Hearts*.

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Bob and Kathy Dammert began square dancing in California in 1972 and became active in round dancing in 1977. After training as assistant teachers to L.M. and Voncille Hicks in Mississippi, Bob and Kathy began teaching their own classes in 1979 when Bob's job required a move to Alabama.

Since that time, Bob's career has taken them to five other states, each presenting a new and different situation in regard to the needs of round dancers. Meeting those needs has allowed Bob and Kathy to teach at all phases of round dancing.

The Dammerts are dedicated members of Roundalab for they believe that standardization and education are the keys to continued growth and happiness in the round dance activity. They are also members of DRDC, URDC, Texas RD Teachers Association and have been of-



ficers in the Alabama RD Teachers Association and members of the Florida and Minnesota RD Councils.

Bob is a systems analyst for Chrysler Technologies Airborne Systems. Kathy is an interior designer currently enjoying the opportunity to catch up on the home front. They have one son, Patrick, who is a college student and also enjoys round dancing. The Dammerts welcome the opportunity to settle and plant roots in Waco.



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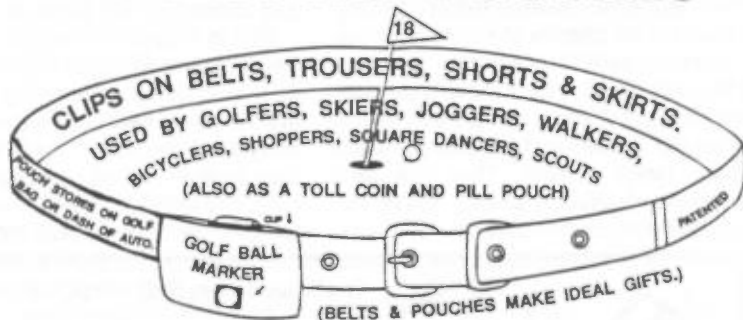
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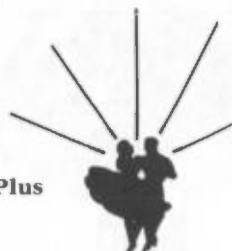
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What's Goin' On in Your World, Tom Perry	Hi-Hat 5128
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Do You Remember Me, Jim Logan	Golden Eagle 0003
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## ROUNDS

Name	Choreographer	Phase	Record
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Au Revoir, Von der Heide		II	B-388
Sweet Talk, Proctor		II	B-388
You Belong to Me, Jerry Hamilton		II	Rawhide 721
Bon Bon, Stairwalt		II	B-389
Nickelodian, Lawson		II	B-389
My Rhapsody, Taylor		IV	Grenn 17141
Lingerling Lovers, Lehnert		III+1	Grenn 17141
Song of the Night, Eilerman		III	Scope 44
Just In Time, Colippi		III+1	Grenn 17142
Rhythm's Gonna Get You, McCord		III+2	ESP 017
First Kiss, Auria		II	Grenn 17143
J A Stomp, Lawson		IV	B-390
Time Out, Cody		II	B-390
Sea of Heartbreak, Wilhoit		III+1	TNT 276
A Good Man Is Hard to Find, Metzger		I+2	MGR 083
Around the World, Metzger		IV	EN041
Sugar & Spice, Stairwalt		II+1	B-391
Hello Fun, Strickland	Easy Mixer		B-391
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Argentina/Send in the Clowns		III	IOTA 60
Shadow Waltz/Wonderful One/ Embassy/Summer Night	Syd, Thompson		EP622
Country Song, Smith	Easy		RR503
Delta Rag, Iszhmael		II	Chan 1000
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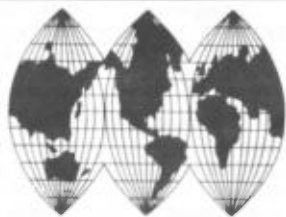
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## INTERNATIONAL NEWS

### DANCE AND SILENT AUCTION

The Snowshoe Shufflers S&R/D Club of North Pole, Alaska, will hold their 9th annual Dance and Silent Auction Benefit for the Muscular Dystrophy Association on August 24 at the North Pole Plaza Mall, beginning with a grand march at 7:45 PM. For details, phone 907-488-3547 and ask for Evelyn, or write Yvonne Stewart at 1248 Heath Ave., Fairbanks AK 99712.

### CIRCUS FUN

Registration chairmen Bev and Bob Peyton remind dancers that registrations will be accepted at the door for the 32nd Buckeye Dance Convention at the Dayton Convention Center on May 3-5. Housing and camping are still available.

Program chairmen Betty and Pete French assure you that they will provide a complete and fun dance schedule for all levels and types of dancing.

All circus rings are ready and waiting for the performers (dancers) of Dayton's Circus Fun in '91. For information, contact Don and Bernie Linkous, 917 Broadview Bl., Dayton OH 45419 (513-294-0826).

### THIRTEENTH STATE FOLK DANCE

The State of Arkansas now officially recognizes the square dance as their American Folk Dance. Senate Bill #7 was signed by Governor Clinton on February 7, 1991. Credit goes to Al and Donna Workman, chairmen for Arkansas.

At this time, the Virginia bill has passed both houses is now awaiting the Governor's signature, which is planned for early May. Larry and Edna Flanigan have prepared a bill for the Ohio legislature,

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while Dean and Shirley Baxter are working similarly in Missouri. Other chairmen working on the project are: Ed and Harriet Kellen, Arizona; Fred and Bonnie Hilt, Colorado; Norm and Maxine Richmann, Iowa; Clay and Val Harris, Minnesota; Ray and Eula Harris, Montana; Lloyd and Cherie Mergel, North Dakota; Al and Doris Moffit, Nebraska; Jerry and Joan Sanford, New York; Bob and Dottie Elgin, Pennsylvania; Wayne and Betty Brasell, Texas; Roy Thacker, Virginia; Gene and Charlotte Johnson, Wisconsin.

# **JOIN THE WAVE TO MADISON**

The fully air-conditioned Dane County Coliseum and Forum will be the site of three days of dancing and fun as Wisconsin holds its 32nd State Square and Round Dance Convention. All programs of square, round, contra, traditional and clogging will be offered August 16-18. Live music, a popular attraction in recent years, will again be featured on Sunday afternoon.

Campers may choose sites adjacent to the Coliseum. Plenty of hotel/motel rooms are available but dancers are encouraged to make reservations early. For more information, please contact Bernie and Carolyn Coulthurst, PO Box 766, Plover WI 54467-0766.

# **IN MEMORIAM**

Bob Barnett, round dance cuer in the Cleveland, Ohio area, died on January 27. He was active in the Cleveland Federation, originating the concept for *Tip Topics* which started as a newsletter. He and his wife, Dorothy, had cued for a dozen local groups during their 30-plus years in the activity.

Ralph Carlson, husband of caller Jane Carlson, of Weston, Massachusetts, died on February 13. Even though he was not a dancer, Ralph supported Jane and her calling 100%.

We regret to report that caller Bob Mace of Billings, Montana, who wrote this month's "Dandy Lines" feature (p. 45) passed away recently. Condolences are extended to Ruth and other members of

his family.

## HERITAGE ARTS WORKSHOPS

A variety of traditional dance offerings will be on tap this summer at the Augusta Heritage Arts Workshops in Elkins, West

Virginia. Weeklong workshops are slated for July 7 through August 9 on the wooded campus of Davis and Elkins College. During the second week, July 14-19, a concentrated dance callers' workshop with Larry Edelman will be featured. Open to callers of all abilities, the class will focus on a broad range of tips and techniques tied to traditional dances. Week four, July 28-August 2, will be Dance Week ranging from contras to country swing.

Information is available from Box DN, Davis & Elkins College, Elkins WV 26241-3993 (304-636-1903).

## OVER 4000 ATTEND SANDS FESTIVAL

The inaugural Sands International Dance Festival sponsored by the *National S/D Directory* was attended by over 4000 dancers in December. The festival was the second event to be held at the brand new Sands Expo and Convention Center.

The 1991 Festival will be held in Las Vegas on December 6-8 with 13 of the best national callers: Bob Baier, Jerry Haag, Jerry Justin, Jon Jones, Larry Letson, Mac Letson, Tom Manning, Paul Marcum, Dan Nordbye, Joe Saltel, Elmer Sheffield, Vern Weese and Bronc Wise. Special entertainment will be presented by the Red Boot Boys. Round dance cuers will be Rod and Susan Anderson, Jim and Bonnie Bahr and Richard and JoAnne Lawson. Clogging instructors will include Charlie Burns, Jeff Driggs, Janice Hanzel and Steve Smith. Linda Goldstein and Ron Miller will be on hand for country and western dance instruction.

For information, write Sands Int. Dance Festival, 16055 Ventura Blvd. Ste 432, Encino CA 91436 or call 818-908-7788.



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## **STATE LINE**



When the Folk, Round and Square Dance Federation of North Carolina held their Fall meeting in Burlington, John and Nellie Broadway from McLeansville was presented the Golden Slipper Award.

The Golden Slipper Award is presented annually to a couple who has been dancing at least ten years and who has made the biggest contribution to their club and the Federation.

John and Nellie started dancing in 1974 and round dancing in 1983. They have held many jobs in their clubs and the Federation. John has been Vice-President of the Federation in 1985-1986 and President in 1987-88 and has served on many committees.

John and Nellie are active members of Cactus Squares and Foot 'N Fiddle and is President of Bucks and Does.

This a couple that has contributed to all the clubs they have been members of and to the Federation. They are always there when they are needed.



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## 1991 PROMO PACS

Once again, the LEGACY Promo Pacs will be available to assist publicity chairmen and other officers in recruiting new dancers into the square dance activity.

Chairmen Bill and Colleen Wilton have chosen for this year's theme, "Square Dancing Rockets Into the 90's." You will recognize this as the theme of the LEGACY Convention in Milwaukee in May, 1991.

The packet will include some of the thoughts and ideas on square dance promotion that will be discussed at that meeting. In addition, promotional ideas, news release suggestions, ad make-up and other square dance promotional material will be included.

The 1991 Promo Pacs should be available by mid-June. The cost will remain at \$5.

Requests for the Promo-Pacs may be sent to Al and Vera Schreiner, LEGACY Executive Secretaries, 1100 Revere Drive, Oconomowoc WI 53066.

## LEGACY SEMINARS

Salt Lake City bound? Be sure to take time to attend some of the educational seminars at the 40th National Square Dance Convention, June 27-29, 1991.

Ted and Betty Vaile, LEGACY Education Chairmen, announce six LEGACY seminars covering the interesting and informative subjects: "Computers—A Good Mouse in Your House," with Paul DeBald, Roy Gotta and Jim Connelly; "Being A Positive Leader In A Negative Atmosphere," with Doc and Peg Tirrell, Larry Nance, Bo and Agnes Semith; "Dancers' Treat—Courtesy and Etiquette," with Betsy Gotta, Connie Nance and Al Schreiner; "Square Dancing, America's Best Kept Health Secret," with Dr. Lee Walker, Dr. Phil Rutter and Chet Vetter; "Advertising—A Small Investment for Great Returns," with Bernie Coulthurst, Agnes Semith and Cathie Burdick; "Farsighted Facts Focused Fast For Flavor," with Pres and Kay Minnick, Bernie Auten, Frank and Nan Habersberger.

Check your program for times and be there. It's fun to learn and exchange ideas!

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- A-K 104 - Never Given' Up On Love  
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- A-K 105 - Much Too Young by Brad
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# Flip Side 8

## ROUND REVIEWS

by Frank & Phyl Lehnert

### SEA OF HEARTBREAK—TNT 276

**Choreography by Steve & Jackie Wilhoit**

Good music (Pop label is no longer available) with an already popular easy-intermediate cha cha cued by Mike Trombly. Phase III + 1.

### LA ISLA BONITA—Sine 28425 or 21941

**Choreography by Debbie & Paul Taylor**

Good music by Madonna with a nice variety intermediate cha.

### THESE LIPS—Epic 34-73570

**Choreography by Mark Thone/Marlene Henrie**

Doug Stone vocal with a slow intermediate foxtrot routine. Phase IV.

### GHOST IN THE HOUSE—Col 38-73520

**Choreography by Mark Thone/Marlene Hennie**

Shenandoah vocal with an intermediate rumba-foxtrot routine.

### WHEN I CALL YOUR NAME—MCA 79011

**Choreography by Loyde & Joyce Goode**

Real country music and a Vince Gill vocal with an easy-intermediate three-part waltz. Phase III + 1.

### JUST IN TIME—Roper 171

**Choreography by Steve & Jackie Wilhoit**

A comfortable intermediate foxtrot to familiar music. Phase IV.

### SINTI—Hocor 1627

**Choreography by Ken & Irene Slater**

Pretty music and a nice high-side-of-intermediate rumba. Phase V.

### KISS ME GOODBYE RUMBA—Coll 31908

**Choreography by Richard & JoAnne Lawson**

Good Petula Clark vocal and a slightly different three-part rumba. Phase VI.

### C'EST SI BON—Roper 278

**Choreography by Walt & Estalee Liggin**

Good often-used music and a good high-intermediate foxtrot. Phase IV + 2 (*Double rev & hover cross*).

### HOPELESS—Col 13-33069

**Choreography by Peter & Beryl Barton**

Good Andy Williams vocal and a good challenging foxtrot. Phase V + 2.

### LOVEY DOVEY—Atlantic 45-1022

**Choreography by Dan & Doris Sobala**

Good music by the Clovers; a good, catchy, challenging west coast swing short sequence. Phase V + 1.

### AL DI LA—RCA 447-0712

**Choreography by Lionel & Catherine Bourdier**

Good Al Hirt music with an interesting, easy-intermediate bolero rumba. Phase III + 1. (*Alemana*)

### A GOOD MAN IS HARD TO FIND—MGR 083

**Choreography by Pete & Carol Metzger**

Good music with an easy cue-thru two-step cued by Pete. Phase II.

### AROUND THE WORLD—EN041

**Choreography by Marg & Reg Beatty**

Good music with a flowing three-part Viennese-type waltz cued by Pete.

### SUGAR AND SPICE—Belco 391

**Choreography by Bill & Helen Stairwalt**

Good music with a slightly different, easy two-step cued by Helen. Phase II + 1.

### HELLO FUN—Belco 391

**Choreography by Rocky Strickland**

A very easy square dance mixer (8 measures) cued by Rocky.

### SO LONG JOE—Grenn 17144 & 14232

**Choreography by Bill & Martha buck**

Good music with a three-part intermediate single swing with a Marchessi, cued by Bill.

### WITCHCRAFT—Hocor 652

**Choreography by Ken & Irene Slater**

Pretty music and a good intermediate foxtrot. Phase IV + 1 (*rev trn ck & weave*).

### WASHINGTON SQUARE—Roper 157

**Choreography by Steve & Jackie Wilhoit**

Good music and a good high-intermediate foxtrot and jive routine. Phase V + 1. (*Curly whip*).

### NEON RAINBOW—Arista AS 2095

**Choreography by Gene & Linda Krueger**

Good music with an easy two-step with basic figures. Phase II + 1.

### PRETTY WOMAN—Col 4603

**Choreography by Molly (Ralph) Halsall**

Popular Roy Orbison vocal with a comfortable intermediate three-part jive/foxtrot. Phase IV.



# **MANANA—Blue Star 2398**

**Caller: Johnnie Wykoff & Star**

**Key: G-A flat**

Mainstream. FIGURE: Head ladies chain, heads promenade 1/2, square thru, touch 1/4, walk and dodge, face partner, pass thru, swing, promenade.

# **IT TURNS ME INSIDE OUT—Circle D 247**

**Caller: Wayne Baldwin**

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, corner swing, promenade.

# **RIGHT OR WRONG—Dance Ranch 706**

**Caller: Ben & Laurie Goldberg**

**Key: G**

Mainstream. FIGURE: Heads promenade 1/2, pass the ocean, extend, swing thru, boys trade, boys run, bend the line, forward & back, square thru 3/4, swing, promenade.

# **FIRST THING EVERY MORNING—Dance Ranch 707**

**Callers: Ken & Dee Bower**

**Key: C**

Mainstream. FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, slide thru, swing corner, left allemande, do-sa-do, promenade.

# **TIGER BY THE TAIL—4-Bar-B 6112**

**Caller: Mike Sikorsky**

FIGURE: Heads star thru, double pass thru, boys track two, girls peel off, girls ferris wheel, girls pass the ocean, diamond circulate, flip the diamond, all eight circulate, hinge and roll, pass thru, swing, promenade.

# **WALK ON—Golden Eagle 0002**

**Caller: Jim "Who" Cholmondeley**

FIGURE: Heads promenade 1/2, right and left thru, flutter wheel, sweep 1/4, pass thru, touch 1/4, follow your neighbor, half spread, swing, promenade.

# **DO YOU REMEMBER ME—Golden Eagle 0003**

**Caller: Jim "Who" Logan**

FIGURE: Heads square thru, do-sa-do, single hinge, walk and dodge, partner trade, right and left thru, pass the ocean, recycle, swing, promenade.

# **JUST LOVING YOU—Lightning 902**

**Caller: Garland King**

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FIGURE: Heads promenade  $\frac{1}{2}$ , right and left thru, flutter wheel, sweep  $\frac{1}{4}$ , zoom, zoom, centers square thru five, swing, promenade.

**I WANT TO BE BACK HOME IN NASHVILLE—Snow 102**  
**Caller: Lars Goran Borgel**

FIGURE: Heads promenade  $\frac{1}{2}$ , right and left thru, flutter wheel, sweep  $\frac{1}{4}$ , pass thru, right and left thru, dive thru, square thru  $\frac{3}{4}$ , swing, promenade.

**ANNIE'S SONG—Red Boot Star 1337**

**Caller: Don Coy**

FIGURE: Heads promenade  $\frac{1}{2}$ , pass the ocean, extend, swing thru, spin the top, right and left thru, square thru  $\frac{3}{4}$ , swing, promenade.

**PUT YOURSELF IN MY SHOES—Rockin' M 101**

**Caller: Wayne Morvent**

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing, promenade.

**MR. BLUE—Rockin M 201**

**Caller: Alvin Richard**

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, right and left thru, square thru  $\frac{3}{4}$ , corner swing, promenade.

**STAR GAZER—Silver Sounds 127**

**Caller: Mike Iavarone**

**Key: G**

Mainstream. FIGURE: Heads promenade  $\frac{1}{2}$ , sides right and left thru, square thru, do-sa-do, eight chain four, swing, promenade.

**WHY DON'T YOU LOVE ME—Silver Sounds 128**

**Caller: Mark Castracane**

**Key: F**

Mainstream. FIGURE: Heads promenade  $\frac{1}{2}$ , square thru, swing thru, boys run, ferris wheel, square thru  $\frac{3}{4}$ , corner swing, promenade.

**THOSE WERE THE DAYS—Silver Sounds 129**

**Caller: Red Bates**

**Key: F**

Mainstream. FIGURE: Heads promenade  $\frac{1}{2}$ , square thru, right and left thru, pass thru, trade by, touch  $\frac{1}{4}$ , scoot back twice, corner swing, promenade.

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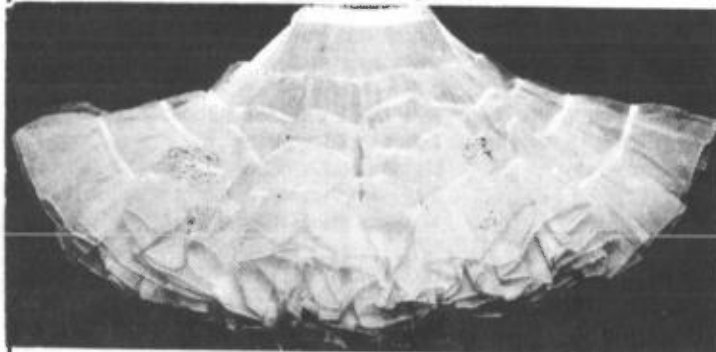
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## DATE-LINE

**Kansas**—KS State SD Convention, Bicentennial Ctr, Salina; May 31-June 1; J Junck, P/L Wacker. Contact Lyle/Laura Reves, Rt 1 Box 44, Burlingame KS 66413.

**New Zealand**—25th Natl S&RD Convention, Cowles Stadium, Christchurch; May 31-June 2. Contact 25th Natl Convention, POB 27105, Christchurch New Zealand.

**Pennsylvania**—All-American S&RD Festival, Belmont Complex, Kittanning; June 1; C Rowe, T Miller, R Anderson. For info call (412)763-7457, 545-6442 or 548-1067.

**Texas**—29th Annual State Federation S&RD Festival, Astrohall-Astroarena, Houston; June 1. Contact John/Irisgay Crivellari, 11314 W Bellfort, Houston TX 77099.

**Idaho**—27th Annual State Festival, Bishop Kelly HS SD Ctr, Boise; June 6-8; B Wright, D/P Hickman. Write Gary/Dorothy Chandler, 9769 W Hackamore Dr, Boise ID 83709.

**Massachusetts**—Berkshire Weekend, Camp Kingsmont, W Stockbridge; June 7-9; Esther/Irv Mindlin. Contact Cliff Brodeur, Box 914, Pittsfield MA 01202.

**England**—March Mixers Camp Out, Chatteris, Cambs; June 7-9. Contact Evelyn Davis, 40 Badgeney Rd, March Cambs England PE15 9AS.

**Michigan**—18th Natl Asparagus Festival, Shelby HS; June 8; G Congdon, P/J Thomas. Contact Don/Margaret Knapp, 4435 W Grant Rd, Shelby MI 49455.

**Alberta**—36th Annual Dance, Banff Ctr; June 9-14; W/J Baldwin, C Rowe, D/P Lickman, H/A Pennock. Call (403)934-3676.

**Mexican Riviera**—SD Cruise, Carnival Cruise Lines; June 9-16; Royal Records & friends. Write Tortuga Express Tour Co, POB 4384, Anaheim CA 92803.

**Kentucky**—25th Annual Natl Mt SD & Clogging Festival, Natural Bridge State Resort Park, Slade; June 13-15; Contact Richard Jett, POB 396, Campton KY 41301.

**Colorado**—37th Annual SD Festival, Holiday Inn, Denver; June 14-15. Call Sam/Linda Margheim (303)344-5190.

**North Dakota**—3rd Annual Summer RD Weekend, Econo Lodge, Rugby; June 14-15; Lee/Stella Mills. Write Jim/Florence Klein, 6 Little Ponderosa, Monot ND 58701.

**British Columbia**—S Cariboo SD Jamboree, 100 Mile House; June 14-16; Ron Telford. Contact D Abbs, RR 1, 100 Mile House BC Canada V0K 2E0.

**Minnesota**—40th Annual Convention, Moorhead SHS; June 14-16; J Jones, H/B Stairwalt. Write 1991 SD Convention, Rte 1 Box 103, Crookston MN 56716.

**Virginia**—Natl Advanced/Challenge SD Convention, Virginia Beach; June 20-22. Contact Ed/Marilyn Foote, 140 McCandless Dr, Wexford PA 15090.

**Washington**—40th Annual S&RD Festival, Spokane Ctr; June 21-22; G Shoemaker, L/D Roumagoux. Write WA State Festival 1991, E 13210 Black Rd, Chatteray WA 99003.

**Pennsylvania**—12th Annual White Rose SD Festival, York College of PA; June 21-23; B Harrison, B Fisk, H Ferree, T Crawford, M Callahan, R Bissey, W/B Blackford, D/R Spangler. Contact Harry/Nancy Knaub, Box 84, Loganville PA 17342.

**Kentucky**—Summer Dance School, Frankfort; June 23-29. Write KY Heritage Institute, POB 4128, Frankfort KY 40604.

**England**—8th Natl SD Jamboree, Torquay, Devon; June 23-29. Contact Malcolm Davis, 40 Badgeney Rd, March Cambs, England PE15 9AS.

**Utah**—June 27-29, National Convention, PO Box 17085, Salt Lake City UT 84117.

**British Columbia**—Festival '91, Beban Park Complex, Nanaimo; June 27-29. Write Ann Tasker, 5518 Clipper Dr, Nanaimo BC Canada V9T 5M7.

**Colorado**—SD, Oro City; June 29-30. Call (719)486-2015.

## Come with us to Paradise

Yes, Stan and Cathie Burdick, your ASD editors, are going back to Hawaii the end of January with Tortuga Tours. This tour includes the Aloha Convention and an extra week on tour to three islands.

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## WHERE EAST MEETS WEST FOR THE 40TH NATIONAL

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### POPS CONCERT

The "This is the Place" Pops Concert to be presented Wednesday, June 26, by the Mormon Symphony and Chorus in the Tabernacle on Temple Square is well on its way to a complete sell out. The price is \$5 each. Don't wait too long to order tickets.

A variety of numbers are planned including Pops of the 50's, country western and patriotic songs. As a finale, there will be a singalong.

There will be plenty of time to attend both the concert and the trail end dances scheduled for that evening. Concert runs from 7-8:15 PM and dances start at 8:30.

### TRAIL DANCES

Monday, June 24: Singles at Ogden, Utah, Union Station. Prerounds at 7 PM, dance at 8 PM. \$3.50 per person.

Tuesday, June 25:

Orem's Utah Valley Community College, with Jerry Story and Tony Oxendine. Free. Call 1-800-222-UTAH.

Grand Junction, Colorado; Chinook Records Staff at Lincoln Park Auditorium; 7:30 PM; \$7 per couple.

Green River, Utah: Mac Letson and Don Wood at Green River City Park at 8 PM.

St. George, Utah; Various callers at Albertson's parking lot on Bluff St, 8 PM, free admission.

Wednesday, June 26:

Trail End Dances at the Salt Palace:

Mainstream: (staffed by Callerlab) Whitey Aamot, Bill Harrison, Wayne McDonald, Andy Petrere, Doug & Don Sprosty, Buddy Weaver, Dee Dee Dougherty-Lottie, Daryl Clendenin, Jerry Jestin, Chuck Meyer, Craig Rowe, Jerry Story.

Plus: Ken Burke, Randy Dougherty, Bob Johnson, John Kaltenthaler, John Kwaizer, Tony Oxendine, Larry Davenport, Betsy Gotta, Jerry Junck, Ernie Kinney, Jim Lee, Elmer Sheffield.

Other groups planning Trail End dances include singles, rounds and advanced.

*American Squaredance* will hold their almost-traditional Trail End Dance at the Fair Park RV Area with staff callers and others.

### REGISTRATION

As of February 28, the registration count was 12,863. Join the fun now. Write to PO Box 17085, Salt Lake City UT 84117 for registration information.

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# PUZZLE PAGE

by Pamela J. Popa  
Canton, Ohio



Can you find the words **square dance** eleven times? They can be found written forward, backward, up, down and diagonally.

R S Q U A R E D A N C E S A S  
A Q D R E S C A E D C S Q D Q  
U E A A C Q N N R N S Q U E U  
Q R N U N U A C A S Q U A R E  
S A C Q A C D D U Q U A R A C  
Q U E S D A E S Q U A R E U N  
U Q U A N R R C S A R E D Q A  
A S N C A N A D A R E D A S D  
R C E U S Q U A R E D A N C E  
E S Q U A S Q N C E A N C D R  
D S A U Q S S C E C N D E A A  
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# Creative Choreography

by Ed Fraidenburg

## MAINSTREAM PROGRAM

### TRADE FAMILY

Starting Formation: Any wave, line or column.

General Rule: Any two directed dancers exchange places by walking forward in a semi-circle ending in the other dancer's starting position. Each trading dancer has reversed his original direction. If the trading dancers start facing the same direction, they pass right shoulders when they meet, per the Right Shoulder Passing Rule.

- Boys
- Girls
- Ends
- Centers

Directed dancers (boys, girls, ends or centers) exchange places changing directions using the General Rule.

### SAMPLE CHOREO:

Heads square thru four, touch  $\frac{1}{4}$ , centers trade  
Swing thru, girls trade, all pass thru  
Wheel and deal, zoom and square thru  $\frac{3}{4}$   
Left allemande...

Heads lead right and circle to a line, pass thru  
Ends trade, all cast off  $\frac{3}{4}$ , centers pass thru  
All California twirl, left allemande...

Heads square thru four, touch  $\frac{1}{4}$ , girls trade  
Flutter wheel, star thru, pass thru, trade by  
Left allemande...

Heads square thru four, swing thru, ends trade  
Swing thru, recycle, left allemande...

Heads lead right and circle to a line  
Pass thru, centers trade, all cast off  $\frac{3}{4}$   
Centers run, centers square thru  $\frac{3}{4}$   
Ends star thru, box the gnat  
Right and left grand...

Heads pass thru, separate, go round two  
To a line, pass thru, boys trade, girls trade  
Star thru, dive thru, square thru  $\frac{3}{4}$   
Left allemande...

Heads lead right and circle to a line  
Pass thru, boys trade, centers trade  
Girls trade, centers trade, all single hinge  
Boys fold, girls turn back, right & left grand...

Heads square thru four, touch  $\frac{1}{4}$ , boys trade  
Girls run, centers trade, swing thru, boys run  
Pass thru, wheel and deal, square thru  $\frac{3}{4}$   
Left allemande...

Heads lead right and circle to a line  
Pass thru, girls trade, swing thru, boys trade  
Centers trade, all single hinge  
Right and left grand...

Heads pass thru, go round one to a line  
Touch  $\frac{1}{4}$ , circulate, boys trade, all eight circulate  
Boys run, double pass thru, boys run  
Circulate, girls trade, circulate, boys run  
Square thru  $\frac{3}{4}$ , left allemande...

CALLERLAB  
EMPHASIS CALL

### REVERSE FLUTTER WHEEL

Heads lead right and circle to a line  
Pass the ocean, single hinge, split circulate  
Boys run, reverse flutter wheel, left allemande...

Heads pass thru, go round one to a line  
Touch  $\frac{1}{4}$ , circulate twice, boys run  
Centers reverse flutter wheel, zoom and  
Centers reverse flutter wheel, zoom and  
Pass thru, left allemande...

Heads lead right and circle to a line  
Pass the ocean, boys run, couples circulate  
Bend the line, flutter wheel  
Reverse flutter wheel, left allemande...

Heads lead right and circle to a line  
Pass the ocean, recycle, reverse flutter wheel  
Pass thru, left allemande...

Heads square thru four, touch  $\frac{1}{4}$   
Split circulate, boys run, reverse flutter wheel  
Slide thru, left allemande...

Heads half square thru, slide thru  
Reverse flutter wheel, pass thru  
Wheel and deal, zoom and pass the ocean  
Recycle, reverse flutter wheel  
You have stirred the bucket...

Heads lead right and circle to a line  
Pass thru, boys run, girls trade, flutter wheel  
Reverse flutter wheel, pass thru, bend the line  
Pass thru, partner trade, reverse flutter wheel  
Left allemande...

Heads square thru four to an ocean wave  
Recycle, reverse flutter wheel, veer right  
Ferris wheel, pass thru, left allemande...

Heads lead right and circle to a line  
Touch  $\frac{1}{4}$ , circulate, boys run  
Reverse flutter wheel, star thru, pass thru  
Wheel and deal, zoom and touch  $\frac{1}{4}$   
Left allemande...

Heads square thru four, touch  $\frac{1}{4}$ , scoot back  
Boys run, reverse flutter wheel, pass thru  
Wheel and deal, zoom and touch  $\frac{1}{4}$   
Left allemande...

Heads square thru four, sides rollaway  
Swing thru, boys run, reverse flutter wheel  
Star thru, pass thru, trade by, left allemande...

## QUARTERLY SELECTION

### FERRIS RECYCLE REVISITED

Heads square thru four, slide thru, dixie style  
To a wave, ferris recycle, pass thru  
Left allemande...

Heads lead right and circle to a line  
Pass the ocean, ferris recycle, double pass thru

82

Track two, swing thru, boys run, ferris wheel  
Centers sweep  $\frac{1}{4}$ , left allemande...

Heads lead right and circle to a line  
Spin the top, ferris recycle, pass thru  
Swing thru, ferris recycle, pass thru, pass thru  
Right and left grand...

Heads lead right and circle to a line, touch  $\frac{1}{4}$   
Coordinate, boys run, boys trade  
Ferris recycle, star thru, partner trade  
Others spin the top, extend, swing thru  
Right and left grand...

Heads square thru four, swing thru  
Ferris recycle, double pass thru, track two  
Swing thru, ferris recycle, pass thru  
Left allemande...

Heads square thru four, split two  
Go round one to a line, pass the ocean  
Ferris recycle and spread, pass thru  
Wheel and deal, square thru  $\frac{3}{4}$   
Left allemande...

Head ladies chain, heads square thru four  
Split two, go round one to a line  
Pass the ocean, ferris recycle and spread  
Left allemande...

Heads pass thru, go round one to a line  
Pass the ocean, ferris recycle, zoom and  
Pass thru, touch  $\frac{1}{4}$ , centers trade, centers run  
Ferris wheel, square thru  $\frac{3}{4}$ , left allemande...

Heads lead right and veer left, cross fire  
Circulate, boys run, swing thru, ferris recycle  
Left square thru  $\frac{3}{4}$ , swing thru, recycle  
Left allemande...



### TEACUP STROLL by Ben Risinger

From a square formation: Dancers at the head positions ladies chain  $\frac{3}{4}$  as those two men promenade  $\frac{1}{4}$  to turn original partners into a roll promenade. Dancers at the side positions promenade  $\frac{1}{4}$  to take head positions. Repeat three times to return to original starting position.

*American Squaredance, May 1991*

CAUTION: As with all "gimmick" type material, do not over-use.



# SCOOT TO A DIAMOND

by Les Chewning

Description from Dick Han, *Dancetime Notes for Callers*

(Name used before—Burlerson #1930.)

Starting Formation: Box circulate

Action: Starting in a right-hand box, all do a scoot back, then those facing into the box (trailers) extend to join right hands to finish as the centers of the diamond. Those facing out of the box (leaders) do a 1/4 right-face turn to finish as the points of the diamond.

Ending Formation: Right-hand trailing diamonds.

Starting in a left-hand box, the trailers extend and join left hands to become the centers of the diamond. Leaders do a 1/4 left-face turn to end as the points of the diamond. Ends in a left-hand diamond.

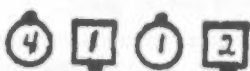
## ZERO BOX



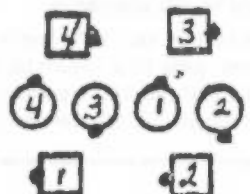
START TOUCH 1/4



## SCOOT BACK



FINISH, INFACERS EXTEND, OUTFACERS 1/4 RIGHT.



## SAMPLE CHOREO:

Heads square thru four, touch 1/4  
Scoot to a diamond, diamond circulate  
Flip the diamond, ladies trade, recycle  
Left allemande...

Heads square thru four, swing thru  
Scoot to a diamond, ocean wave, swing thru  
Flip the diamond, boys run, left allemande...

Heads square thru four, swing thru  
Single hinge, scoot to a diamond  
Flip the diamond, ladies trade, recycle  
Pass to the center, square thru 3/4  
Left allemande...

Heads lead right and circle to a line  
Pass the ocean, scoot the diamond  
Ocean wave, swing thru, diamond circulate  
Flip the diamond, centers trade  
Scoot to a diamond, flip the diamond  
Boys trade, boys run, wheel and deal  
Left allemande...

Heads lead right and circle to a line  
Spin the top, scoot to a diamond  
Diamond circulate, ocean wave, swing thru  
Flip the diamond, centers trade, girls trade  
Pass thru, wheel and deal, pass thru  
Left allemande...

Heads square thru, slide thru, dixie style  
To a wave, centers trade, single hinge  
Scoot to a diamond, boys left swing thru  
Flip the diamond, girls trade, girls run  
Promenade...

## Material by Dick Han:

Heads pass the ocean, ping pong circulate  
Extend, swing thru, single hinge  
Scoot to a diamond, flip the diamond  
Trade the wave, left allemande...

Sides rollaway, heads pass the ocean  
Recycle, pass thru, touch  $\frac{1}{4}$   
Scoot to a diamond, flip the diamond  
And roll, right and left grand...

Heads pass thru, go round one to a line  
Pass the ocean, scoot to a diamond  
Flip the diamond, centers trade, swing thru  
Girls trade, pass thru, wheel and deal  
Square thru  $\frac{3}{4}$ , left allemande...

Heads square thru four, right and left thru  
Flutter wheel, pass thru, U-turn back  
Left touch  $\frac{1}{4}$ , split circulate, scoot to a diamond  
Diamond circulate, flip the diamond

Left allemande...

Heads lead right and circle to a line  
Touch  $\frac{1}{4}$ , circulate, (each foursome) scoot  
To a diamond, flip the diamond, ladies trade  
Recycle, sweep  $\frac{1}{4}$ , left allemande...

Heads touch  $\frac{1}{4}$ , walk and dodge, touch  $\frac{1}{4}$   
Scoot to a diamond, diamond circulate  
Boys hinge, wheel and deal  
Right and left grand...

Heads pass the ocean, recycle, pass thru  
Touch  $\frac{1}{4}$ , scoot to a diamond, flip the diamond  
Right and left grand...



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## P.S.: MS/QS

by Walt Cole

### TIMING'S THE THING

INTRO: : Heads ladies flutter wheel  
 — — — — : — — Square thru  
 — — — — : — — — —  
 Right & left thru — — : — — Veer left  
 Ferris wheel — — : — Left square thru  
 Three-quarters — — : Right & left thru — —  
 — — Veer right : Men circulate, promenade  
 — — — — : — — — —  
 — — — — : — — — —

### FOR THE MODULAR CALLER:

*Circulate 1½;*  
 Zero box (wave): All eight circulate 1½  
 All single hinge and balance, swing thru  
 Turn thru, left allemande...  
 Zero box: Swing thru, boys trade  
 All eight circulate 1½, boys run, bend the line  
 Circle eight, ladies center, men sashay  
 Ladies center, men sashay, left allemande...  
 Static square: Heads spin the top, turn thru  
 Circle to a line, pass the ocean, swing thru  
 Spin the top, single hinge, girls run  
 Grand right and left...  
 Zero line: Right and left thru, rollaway  
 Half sashay, box the gnat, fan the top  
 Spin the top, single hinge, all eight circulate  
 Boys run, trade by, zero box...

### Get-out:

Zero line: Pass the ocean, girls trade, boys fold  
 Girls peel off, boys extend and trade  
 Turn thru, left allemande...

### THE BASIC PROGRAM:

Static square: Heads promenade ½  
 Reverse the flutter wheel, star thru, zoom  
 Double pass thru, leads U-turn back  
 Swing thru, boys run, reverse the flutter wheel  
 Flutterwheel, crosstrail thru, left allemande...  
 Static square: Swing thru, boys run  
 Bend the line, touch ¼, boys run, trade by  
 Swing thru, boys run, bend the line, touch ¼  
 Boys run, trade by, pass thru, trade by  
 Left allemande...

Static square: Four ladies chain  
 Heads square thru, swing thru, ends circulate  
 Swing thru, ends circulate, swing thru  
 Box the gnat, right and left thru, swing thru

Ends circulate, girls turn back, promenade...

Zero line: Pass the ocean, girls trade  
 Swing thru, boys run, ferris wheel  
 Centers right and left thru, centers flutter wheel  
 All double pass thru, first couple left, next right  
 Pass thru, wheel and deal  
 Centers square thru ¾, left allemande...

### MAINSTREAM PROGRAM:

*Cast off ¾:*  
 Zero box (wave): Cast off ¾ and balance  
 Centers trade, swing thru, scoot back, girls run  
 Box the gnat, right and left thru  
 Slide thru, left allemande...

Zero box: Swing thru, cast off ¾ and balance  
 Walk and dodge, partner trade, star thru  
 Pass to the center, square thru ¾  
 Left allemande...

Zero box: Right and left thru, veer left  
 Ferris wheel, centers swing thru, cast off ¾  
 Centers walk and dodge, cloverleaf  
 Double pass thru, centers in, cast off ¾  
 Ends star thru, centers touch ¼, walk & dodge  
 Swing thru, boys run, tag the line, ladies left  
 Gents right, left allemande...

### Different:

Zero line: Pass thru, wheel and deal  
 Double pass thru, centers in, cast off ¾  
 Do-sa-do to a wave, girls fold, boys tag the line  
 Right, boys extend, centers trade  
 Centers walk and dodge, centers run  
 New centers trade, then walk and dodge  
 Centers run, lines forward and back, pass thru  
 U-turn back, centers square thru, ends star thru  
 All pass thru, left allemande...

Static square: Heads pass thru, separate  
 Around one to a line, pass thru, U-turn back  
 Touch ¼, all eight circulate, girls trade  
 Girls walk and dodge, those who can star thru  
 Others face in, lines forward and back  
 Pass thru, wheel and deal, square thru ¾  
 Left allemande...

Zero box: Star thru, pass thru, tag the line  
 Cloverleaf, centers left turn thru  
 All right and left thru, rollaway half sashay  
 Pass thru, U-turn back, left allemande...

Zero line: Pass the ocean, spin the top  
 Center four recycle and square thru  
 Outside boys run right, then bend the line  
 Face in, all right and left thru, pass thru  
 Trade by, left allemande...



# Round Dance

## PULSE POLL



### PHASE I & II

1. All Shook Up
2. King of the Road
3. Edilweiss
4. Salty Two-Step

### PHASE III

1. Moments of Magic/  
Die Lorelei
2. Axel F/Twistin'  
the Night Away

### PHASE IV

1. September Foxtrot
2. Manuela
3. Rainbow Connection IV
4. Night Train

### PHASE V & VI

1. Let Me Show You How/  
Mambo 5

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  2. The Old House (Lamberty/Morales)
  3. One (Shibata)
  4. Almost There (Childers)
  5. London By Night (Goss)
  6. Let Me Show You How (Slater)
  7. It's Cha Cha cha (Childers)
  8. All I Do (Moore)
  9. Just Another Woman in Love (Anderson)
  10. Tequila (Rother)
  11. Change Partners (Lamberty/Morales)
  12. Hopeless (Barton/Christmas)
  13. All I Ask Of You (McGee)
  14. The Wonder of You (Easterday)
  15. Mambo Espresso (Rother)
  16. Boulavogue (Lamberty/Morales)
- Roundalab ROQ:**  
Phase III—Frenesi  
Phase IV—Yellow Ribbons  
Phase V—All I Do

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#### PHASES I & II

- Hush  
Buffy  
A Taste of the Wind  
Jacalyn's Waltz  
Baby O'Mine  
Piano Roll Waltz  
Houston  
All Night  
Good Ol' Girls  
Kon Tiki  
Pearly Shells  
Neapolitan Waltz  
Little White Moon  
St. Louis Blues  
Cab Driver
- PHASE III**  
Desert Song  
Crazy Eyes  
Maria Rumba  
Patricia  
Butterfly  
That Happy Feeling  
Apres L'Entrenie  
Hallelujah  
Third Man Theme

Lisbon Antiqua  
In the Arms of Love  
Games Lovers Play  
Three A.M.  
Sheik of Araby  
Beautiful River

#### PHASE IV

Pop Goes the Movies  
I Wanta Quickstep  
Gazpacho Cha  
Adios  
Biloxi Lady  
Send Her roses  
Til Tomorrow  
Hooked on Swing  
Lazy Sugarfoot  
Dance

#### PHASES V & VI

Maria Elena  
Tampa Jive  
Para Esto  
Rainbow Foxtrot  
Hawaiian Wedding Song  
Cavatina  
Sugarfoot Stomp  
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Carmen  
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All eight spin the top  
(Anything) and roll  
(Anything) and spread

Chase right

Coordinate

Crossfire

Diamond circulate

Dixie grand

Explode family

a. waves

b. and anything

Flip the diamond

Follow your neighbor

Grand swing thru

Linear cycle

Load the boat

Peel family

a. Peel off

b. Peel the top

Ping pong circulate

Relay the deucey

Remake the thar

Single circle to a wave

Spin chain and exchange  
the gears

Spin chain the gears

Teacup chain

$\frac{3}{4}$  tag the line

Track two

Trade the wave

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2. Quarterback sneak
3. Slam the door
4. Broken wheel

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LM-175 HANGIN' AROUND—Randy Dougherty

LM-174 GIVE IT YOUR BEST—Mac Letson

LM-173 FIDDLIN' MAN—Randy Dougherty

LM-172 LEAN ON ME—Tom Roper

LM-171 BLUE EYES AND WALTZES—Bob Green

### HOEDOWNS:

LM-169 WORRY

LM-163 ROAD

LM-159 CIRCLE

### MAR-LET RECORDS:

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MAR-524 YOUR SIXTEEN by Buddy Gillespie

MAR-523 YOUNG WIDOW BROWN—George Shell

MAR-522 BAYOU BOYS—Tommy Wells

MAR-521 VENUS IN BLUE JEANS—Robert Townsend

MAR-520 DESERT ROSE—Don Wood



RANDY DOUGHERTY



TOM ROPER



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BUDDY GILLESPIE



TOMMY WELLS

# UNDERLINING

## THE CALLER NOTE SERVICES

**P**robably Warren Berquam's **Minnesota Callers Notes** has more choreography than can be found in other note services. This time he talks "strawberries" instead of "plain vanilla" with this sort of choreo.

Heads pass thru, separate go around one  
Make a line, pass thru, wheel and deal  
(Girls in center) girls pass thru, make a wave  
Scoot back, boys run, pass the ocean  
Recycle, allemande left...

Heads square thru four, touch  $\frac{1}{4}$ , centers trade  
Centers run, couples circulate  
(Couple of boys and a couple of girls)  
Bend the line, pass the ocean, centers trade  
Scoot back, boys run, star thru, pass thru  
Trade by, allemande left...

**J**oe Uebelacker in his **Canadian Caller Note Service** gives us a couple of pages of good material on *concentric choreo* at MS. Just to get started with it, here's the idea:

"The Concentric Concept means that from any appropriate formation, the centers will do their call in their group while the outsides or ends will do the call around the outside of the square.

"An example of use of Concentric at Mainstream would be:

Heads square thru four, spin the top, men run

"Please notice that, at this point, we have a center two-faced line and the couples on the outside of the formation form another two-faced line:

(Concentric) Centers wheel and deal  
Others step ahead and wheel behind them  
Centers pass thru, star thru, pass thru  
Wheel & deal, centers pass thru, left allemande

"A good way to explain the Concentric idea is to explain it relative to a pebble being dropped into a puddle. The rings or circles formed by the pebble are "concentric"—one outside (or inside) of another. The centers of the set work the call given in the center. They do not get involved with the outside dancers at all."

**R**ound of the month in **Toronto and District Notes** is *Our Day* by the Muellers. Lots of O/N/S material is furnished. Some excellent "Creative Choreo" comes from Les Greenwood:  
Heads square thru, star thru, pass thru  
Tag the line, trailer tap leaders on the shoulders  
Leaders U-turn back, allemande left...

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Heads lead right and circle to a line, pass thru  
Bend the line, right and left thru  
And a little bit more, promenade home...

Heads lead right and circle to a line  
(Out of sequence), slide thru twice and roll  
Right and left grand...

**H**ave you ever built a workshop tip from *wheel and deal and roll*? Dick Han tells us how in his **Dancetime Notes for Callers** and gives us many examples from right-hand two-faced lines, from lines of four, and from tidal two-faced lines.

"You may need to emphasize the face that *roll* is an individual '1/4 turn' in the direction of body flow at the end of *wheel and deal*. The dancers may have a tendency to turn '1/4 more' as a couple instead of turning 1/4 as individuals." Here is some choreo:

Heads star thru and spread, pass thru  
Wheel and deal and roll, girls trade, girls run  
Couples circulate, wheel and deal and roll  
Single hinge, eight circulate, trade the wave  
Left allemande...

**A**n interesting collectin of items can be found in **Callerlink** from Australia by Eric Wendall. One article cautions about TV/movie participation with square dancing. Another gives the early history of S/D—the Henry Ford era. There's something about taxes down under and something about BMI/ASCAP in the U.S. For round dance interest, there's *Norma*. For choreo, there's *circulate, grand sashay and daisy chain*. Finally, all of the ASD (Burdick) caller schools for '91 are listed.

**F**ound in **Mainstream Flow** by Rusty and Kay Fennell this time are instructions for *teacup stroll*, a great one-page article on "Harmony," some *track two* material, Callerlab offerings, *cut the diamond* figures, and bits and pieces, such as this singing call using *four couples flutter wheel*.

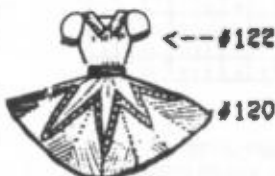
Four ladies chain 3/4, all four couples flutter wheel  
Sides square thru, do-sa-do, star thru  
Flutter wheel, spin the top, turn thru  
Swing your corner...

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## LINE OF FIRE, Continued

times during the dance. Only four times did I see it done correctly! I asked the caller why. His answer, "You can tell the people the speed limit is 55 mph, but you can't make them drive it." I have attended about a dozen different club dances with about the same results. When I ask the callers, they frequently reply that they did not see the errors. I video-taped some dances where the officers of the club did not do a *wheel and deal* correctly. When I talked to them about it, it was evident that they did not know the correct steps. Check #41, *Wheel and Deal* Family in the Basic Handbook and read the paragraph at the bottom of the facing page.

We must have a good understanding of the basics to become good dancers. I won't delve into Mainstream and Plus, for example, where *load the boat* is done at least six different ways! Who needs a caller? Some people won't listen to him anyway!

Gil Millard  
Columbus, Ohio

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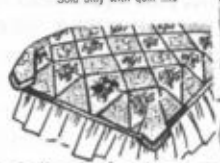
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## PROMOTE, Continued

advertising for your club.

The health and fitness craze still influences our society. Family practice doctors, who promote good health and exercise, may allow you to leave some club brochures which they could pass along to patients, who, for example, may need to shed a little weight. Some doctor's offices also have community bulletin boards.

An especially good time to take advantage of creative advertising for your club is preceding a new round of lessons.

Laundromats are another gathering place for people. Check with the owner and see if you might tack up a flier. Why not place your club's info there along with the babysitting notices and lost pets?

Grocery stores also sometimes have community bulletin boards. The manager could tell you if the store policy would allow you to display your information.

When dealing with the owners of these businesses, don't forget to invite them to also take advantage of your first three free lessons or whatever your club offers. You

could succeed in winning another square dance devotee in this way.

If your club hosts a special square dance event, check with the local newspaper, radio and television stations to see if they might give some free publicity. Newspapers always look for newsworthy community items to cover. Emphasize the service to the community. Maybe the readership does not know about the world famous caller your club is hosting. With this assistance, the word could be spread.

Some clubs have used the tactic of raffling, for example, a handmade quilt. This could give your club the added benefit of a newspaper picture. Readers might be more apt to read about your club if a picture accompanies the text.

Perhaps it's time for your club to elect a publicity officer. Delegating the duty of "tooting your club's horn" will ensure that the word gets out to prospective members. We square dancers have good things to say about square dancing. Promoting our clubs and the activity benefits all of us. If we don't promote our clubs, who will?



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  8. Limber. My whole body is loose and ready to move in any direction.
  9. Music-conscious. I'll marry myself to the beat and rhythm of the dance.
  10. Thankful—for the dance, the fun, the friends.
- From "Dancing Tips"

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for the outward forms of style only and you will soon tire of the game and quit it forever."

—Lloyd Shaw

New Gimmick: *Grand blossom* by Ray Lindenmoyer, Nazareth, Pennsylvania.  
New Idea: *Chain down the line* by Don Beck, Stow, Massachusetts.



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### ON LINE, Continued

balance, and outstanding checks.

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The reason I purchased this program, was that it was economical, as compared to programs like Wordperfect or Lotus

123. It provided the necessary applications that I needed to get started, and was user friendly. It tells you what to do and how to do it. It has on screen tutorials, for each portion, and there is always on screen help at the push of a button. Let's face it. I am not a rocket scientist, and I need all the help I can get. Most of us do. Cost is about \$100. One other thing about this program. It has an automatic spell checker, which you can use to assure that your spelling is correct.

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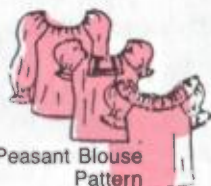
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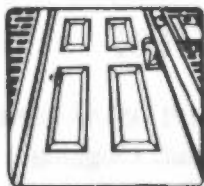
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<p><b>EAST TEXAS CALLERS SCHOOL</b>  Fin &amp; Feather Resort  Hemphill, Texas  August 25-30, 1991  Staff: Wayne Morvent  Stan Burdick  For 0-5 Yrs. Experience</p> <p>Write W. Morvent  HC52, Box 344  Hemphill TX 75948</p>	<p><b>SOUTHERN CALLERS COLLEGE</b>  Riverside Hotel  Gallinburg Tennessee  September 2-6, 1991  Staff: Don Williamson  Stan Burdick</p> <p>FOR 2-YR-PLUS CALLERS  Tuition: \$200 plus lodging  Full Callerlab curriculum taught.  Don Williamson, Rt. 8, College  Hills, Greeneville TN 37743</p>	<p><b>SQUARE DANCE CALLERS SEMINAR FOR NEW &amp; EXPERIENCED CALLERS</b>  November 29, 30 &amp;  December 1, 1991</p> <p>Staff: Jerry Helt</p> <p>Write Jerry Helt  510 Stanley Ave.  Cincinnati OH 45226  513-321-6776</p>





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CHAPARRAL RECORDS W/E  
Ken Bower (CA), Beryl Main (CO)  
Jerry Haag (TX), Scott Smith (UT)  
Gary Shoemaker (TN)  
[RDS] Ray & Bea Dowdy (WV)  
May 31-June 2

Ray Donahoo (TN)  
Roy Hawes (GA)  
Fred McClure (GA)  
[RDS] John & Mary  
Lunn (TN)  
June 7-9

Jerry Sleeman (MI)  
Nick Hartley (IN)  
Dick Duckham (MI)  
[RDS] Chuck & Barb  
Jobe (OH)  
June 14-16

Pat Castro  
Marguerite Harrell (TX)  
[Rds] Joe Castro  
June 21-23

Cecil Sayre (WV)  
Jim Durham (VA)  
Ed Graham (WV)  
[RDS] Charlie & Carolyn  
Hearn (WV)  
June 28-30

Sam Dunn (OH)  
[RDS] Dorothy Rosa (OH)  
July 5-7

George Shell (VA)  
Bill Claywell (KY)  
No Rounds  
July 12-14

Bill Everhart (IN)  
Dave Craw (IN)  
[RDS] Judy Everhart (IN)  
July 19-21

GOOD OLE BOYS  
Sam Dunn (OH), Mike King (OH)  
Keith Zimmerman (OH)  
[RDS] Phyllis & Bob  
Hathaway (OH)  
July 26-28

Bill Bumgarner (OH)  
[RDS] Dick & Gail  
Blaskis (OH)  
August 2-4

ROYAL RECORDS W/E  
Tony Oxendine (SC)  
Jerry Story (TX)  
Larry Letson (TX)  
[RDS] Jim & Jane Poorman (IL)  
August 9-11

Phil Kozlowski (IN)  
[RDS] Phil Van Lokeren (OH)  
[RDS] Rocky Bolton (OH)  
August 16-18

MAINSTREAM WEEKEND  
Gene Record (KY)  
August 23-25

Wayne McDonald (TN)  
[RDS] Dee Smith (TN)  
August 30-September 1

Berry Vestal (TN)  
[RDS] Ray & Bea  
Dowdy (WV)  
September 6-8

Chuck Myers (AL)  
Rick Burnette (AL)  
[RDS] Chuck & Nancy  
Sample (FL)  
September 13-15

Frank Holland (NC)  
Wayne Smith (MS)  
Mel Estes (AL)  
September 20-22

TO BE  
ANNOUNCED  
September 27-29

Bill Stiehl (OH)  
[RDS] John & Jean  
Stivers (OH)  
October 4-6

LIGHTNING RECORDS  
Jimmy Roberson (NC)  
Barry Echols (NC)  
Bob Price (NC)  
[RDS] Wentz & Norma Dickenson (TN)  
October 11-13

Harold Kelly (GA)  
John Swindle (GA)  
[RDS] Hal & Sadie  
Roden (GA)  
October 18-20

SINGLES WEEKEND  
George Lavender (AL)  
Larry Sandefur (GA)  
October 25-27

Buddy Caulder (NC)  
John Pritchett (GA)  
[RDS] Nora Hutchins (NC)  
November 1-3

CALLERS SCHOOL  
Gary Shoemaker  
Stan Burdick  
April 21-26

# Mountain

## In The Heart of the Great Smoky Mountains

## 1991 5-Day Schedule

Burt Summers (FL)  
John Robbins (FL)  
[RDS] Laura Kinstlich (FL)  
April 28, May 5

EAGLE RECORDS  
Jim Trimble (IL), Jim Logan (IA)  
Jim Cholmondeley (MO)  
Herb Edwards (IL)  
[RDS] Ted & Luella Floden (IA)  
May 5-12

King Caldwell (LA)  
Bailey Campbell (TX)  
George Horn (OK)  
Ernie Haynes (OK)  
Jon Jones (TX)  
May 12-19

Gene Record (KY)  
Dick McPherson (NC)  
Harold Thomas (SC)  
[RDS] Bonnie & Tom  
Tomchik (NC)  
May 19-26

FIRST YEAR DANCERS WEEK  
Frank Gatrell (OH)  
Scotty Sharrer (OH)  
May 26-31

Wayne McDonald (TN)  
Curt Braffet (IL)  
Craig Rowe (IN)  
June 2-7

ROUNDS—PHASES III-VI  
Tom & Jan Kannapel (KY)  
Ralph & Joan Colliipi (NJ)  
June 9-14

Darryl McMillan (FL)  
[RDS] Phil & Becky  
Guenther (KY)  
June 16-21

Les Greenwood (Can)  
Lorne Lockrey (Can)  
Lee Schmidt (CA)  
[RDS] Neale & Arthurlyn  
Brown (Can)  
June 23-28

Marshall Flippo (TX)  
Jerry Haag (TX)  
[RDS] Dan & Linda  
Prosser (PA)  
June 30-July 5

Tom Allen (MN)  
Dick Reuter (MN)  
Leroy Conrad (MO)  
[RDS] Ray & Gerry  
Belanger (MN)  
July 7-12

Ken Bower (CA)  
Beryl Main (AZ)  
[RDS] Bud & Cissy  
Drake (IN)  
July 14-19

C-1 WEEK  
(Separate Hall)  
Darryl Lipscomb (TX)  
July 14-19

Frank Gatrell (OH)  
Scotty Sharrer (OH)  
[RDS] Dick & Pat  
Winter (OH)  
July 21-26

Wade Driver (AZ)  
Tim Marriner (VA)  
Guest Staff: Don Heins (GA)  
[RDS] Bill & Betty Lincoln (AK)  
July 28-August 2

ROYAL RECORDS  
Tony Oxendine (SC)  
Jerry Story (TX), Larry Letson (TX)  
[RDS] Jim & Jane Poorman (IL)  
August 4-9

Jim Park (MI)  
Randy Dougherty (AZ)  
[RDS] Chuck & Sandy  
Weiss (MI)  
August 11-16

Ramon Marsch (OH)  
Ron Hensel (MI)  
[RDS] Bill Hart &  
Helen Lilak (OH)  
August 18-23

C-1 & C-2  
Ross Howell (TX)  
Bob Gambell (TX)  
Mike Jacobs (VA)  
August 25-30

Shane Greer (OK)  
Guy Adams (IL)  
[RDS] Helen & Bill  
Stairwalt (IL)  
September 1-6

Ron Schneider (FL)  
Larry Prior (FL)  
[RDS] Larry Prior (FL)  
September 8-13

Larry Letson (TX)  
Lem Gravelle (LA)  
[RDS] Marilyn & Cliff  
Hicks (MI)  
September 15-20

Virg Trozell (IN) Chuck Peel (IN)  
John Paul Bresnan (AL)  
[RDS] John & Dimple  
Williford (AL)  
September 22-27

Ken Bower (CA)  
[RDS] Chuck & Vonnelle  
Murphy (MS)  
September 29-October 4

Bill Harrison (MD)  
Jimmy Lee (Can)  
[RDS] Ozzie & Margaret  
Ostlund (MD)  
October 6-11

Leo Morgan Dumas (MA)  
[RDS] Curt & Tammy  
Worlock (NY)  
October 13-18

Tony Oxendine (SC)  
Jerry Story (TX)  
[RDS] Jim & Priscilla  
Adcock (VA)  
October 20-25

ROUNDS WEEK—Phase III-VI  
Barbara & Wayne  
Blackford (FL)  
Frank & Phyl Lehnert (OH)  
October 27-November 1

FOR MORE INFORMATION CALL: ENGLISH MOUNTAIN SQUARE DANCE RETREAT  
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